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Global warming is the great moral crisis of our time. Why the climate-justice movement must embrace its radicalism to fight it.

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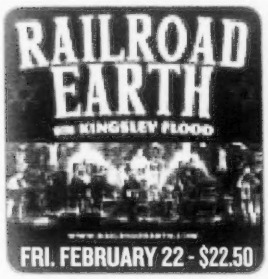

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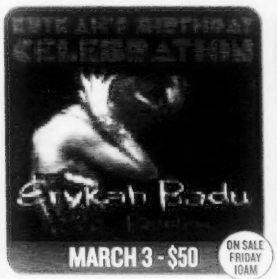

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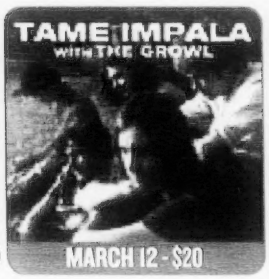

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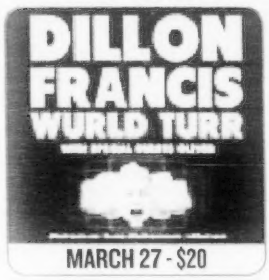

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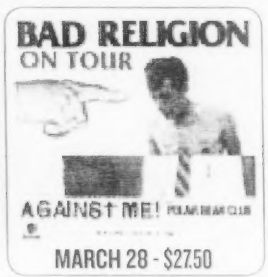

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THEPHOENIX

"*White Zombie* demonstrates that from the start zombie films embodied the Marxist paradigm of capitalism versus labor."

p51

Bela Lugosi's undead provided the muscle in what many consider the world's first zombie flick.

ON THE COVER PHOTO: REUTERS

THIS WEEK AT THEPHOENIX.COM :: RADIO ON 15 reasons why Jonathan Richman's "Roadrunner" will become the official rock song of Massachusetts in 2013 :: **KEEPS ON GIVING** The latest GOP hopeful for #magov donated to *which* Democratic candidates?! :: **DIY-OR-DIE TOUR DIARY** On the road with Waxahatchee.

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GHOSTS OF JUPITER, THE JAUNTEE

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EELS
NICOLE ATKINS

THU. 2/28
THE WOOD BROTHERS
RAYLAND BAXTER

FRI. 3/1
MURDER BY DEATH / MAN MAN
SAMANTHA CRAIN

MON. 3/4
ARDAL O'HANLON
DAVE RATTIGAN
INGENIUS CONCEPTS

FRI. 3/8
MIGHTY MYSTIC
EIGHT FEET TALL, THE WONDERMICS, MUSIC BY DJ JKOOL

MON. 3/11
DJANGO DJANGO
NIGHT MOVES

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THE WHIGS

THU. 3/14
BALKAN BEAT BOX
DELHI 2 DUBLIN

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SAT. 3/16
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BLACKBIRD BLACKBIRD

SUN. 3/17
FRESHLYGROUND
FEDERATOR N°1

TUE. 3/19
ANBERLIN
VITAL TOUR WITH PAPER ROUTE, ALL GET OUT

WED. 3/20
KMFDM
LEGION WITHIN, CHANT

SAT. 3/23
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ASHLEIGH FLYNN

WED. 3/27
BAJOFONDO

FRI. 3/29
THE REVIVAL TOUR
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FROM THEPHOENIX.COM

RE: "FIRST-PERSON SHOOTER: WHY I PLAY VIOLENT VIDEO GAMES," BY MADDY MYERS (02.01.13)

Love this article — I'm a woman, a sometime gamer, total nerd, and managed to just reach 5'4" (lucky me). People are often surprised to encounter my big personality and physical capabilities. I come up against the same stereotypes everyday. Glad to hear there are others out there.
_"PHOENIXB"

RE: "HUMILIATED: WHY I HATE *GIRLS*," BY MICHAEL BRAITHWAITE (02.01.13)

Seinfeld had the perfectly neurotic writing of Larry David — which puts it well above *Girls* in every category. This article hits all the right points except the fact that it is a rich girl's perception of the twentysomething struggle — she can't write it because she's never felt/experienced it.... There's a lack of authenticity and the fact that it's just not funny. It's cringe-inducing.
_"THEDEVIL'SADVOCATE"

RE: "IN MEMORIAM: ON THE DEATH OF JACK MCCARTHY, A WORKING-CLASS POET," BY B. DOLAN (02.01.13)

He [Jack McCarthy] had the same starlight, sparkling effect out here in Seattle as well. He was a literary leveller. Thank you for your article — I still cannot believe he is gone.

Our wake is on Feb. 16th, also with an open mike. May we all speak deliberately and not grandstand at least for that day!
_"ATHENA N."

RE: "SCREAM ON: THE BPD ADDS INSULT TO INJURY," BY CHRIS FARAONE (02.08.13)

I'm sorry — I don't get on board with this idea that the police are looking for reasons to draw their weapons on citizens, or that they take matters into their own hands and cause grievous harm without taking their actions into consideration. With few, rare, exceptions these men are doing a sworn duty to the best of their ability, facing situations and threats that we should be grateful not to have to endure ourselves.
_"MORT"

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MARCH 21

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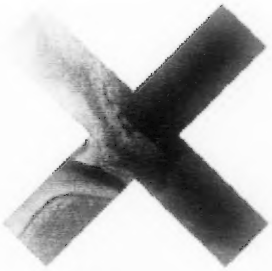

The xx

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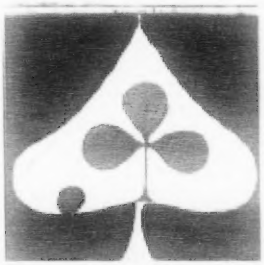
GRIZZLY BEAR



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NOW & NEXT

» If you've been trapped in a cat-video vortex, you know one of the few comforts is knowing you're not there alone. So why not relive the experience IRL?

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MORRISSEY ILLUSTRATION BY RICK PINCHERA, APPLE ILLUSTRATION BY JARED BOGGESS

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MISSION CREEP

AMERICA IS A PRISONER OF the War on Terror, which military and diplomatic policy makers once called the Long War.

The Obama administration, in an effort to create some psychological breathing space between itself and the minions of former president George W. Bush, refer to the 12-year effort as the War on al Qaeda.

A dramatic difference between President Barack Obama's war and Bush's is the number of boots on the ground. US troops pulled out of Iraq in 2011. And Obama has pledged that the war in Afghanistan will end in 2014. Still, thousands of civilian contractors work — and presumably will continue to work — in both countries. Their jobs range from construction to diplomatic security. The State Department alone employs 10,000.

The withdrawal of uniformed combat troops is, of course, welcome. It was a fundamental promise of Obama's 2008 election and his 2012 re-election. As long as the president sticks to his timetable, he enjoys considerable room for political maneuver.

Although the killing of Osama bin Laden took place 18 months ago, that death and the continued success in hunting down other al Qaeda leaders has made Obama almost immune to Republican criticism on this front. It has also made things immeasurably more difficult for Democrats who wonder where this war is taking the nation, and for constitutionalists who fear that our liberties are being eroded.

When it comes to the "long war" on al Qaeda terrorists, the tenor and tone coming from the Obama White House is more palatable when compared to Bush. But the fact remains that the war on whatever we want to call it is being waged by the same rules employed by Bush, whose national-security policies Obama follows in spirit and in fact, with some merely cosmetic variations.

This was made painfully clear in the confirmation hearing of CIA director-designate John Brennan before the Senate Intelligence Committee last week. Despite some limited but thoughtful questioning — especially from the two senators from Maine, newly elected independent Angus King and veteran Republican Susan Collins — Brennan emerged unchallenged and unscathed.

Given Brennan's past involvement in the executive machinery that oversaw waterboarding during the Bush years, and his current status as the man who orchestrates the drone kill lists for Obama (including those for US citizens), that's an escape worthy of a Hollywood drama — or at least a *Frontline* documentary.

The Brennan hearing reveals the depth of legislative subservience to executive power. Fifty years ago, congressional kowtowing to the White House helped ease the escalation of the Vietnam War. Today, unquestioned obedience to — or at least the passive acceptance of — Obama's assertion of almost unlimited powers could lead to an even more unstable international order, and a further erosion of liberty at home.

The disturbing paradox of Obama's War on al Qaeda is that the more success it seems to achieve, as measured by killing key operatives with pilotless drones, the more it spreads. Today the battlefields extend beyond Iraq and Afghanistan to include Pakistan, Yemen, Sudan, Libya, and Mali.

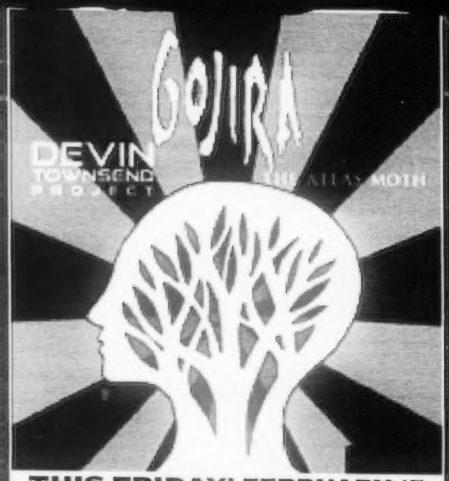
It is time for official Washington — the White House and Congress, Democrats and Republicans — to answer some essential questions: what is this war we are fighting? What are the objectives? How do we measure success? Do the tactical gains of successful drone attacks lead to an unstable international order more threatening than today's?

Simultaneously, America should be asking itself: can we trust Washington to tell us if this war is won? And how much longer should the president — any president — be given the unsupervised power to wage war at home and abroad as he sees fit?

This is the first of two related editorials. Next week: drones, the White House, the Constitution, and American liberty. ■

The disturbing paradox of Obama's War on al Qaeda is that the more success it achieves, the more it spreads.

UPCOMING SHOWS AT THE PALLADIUM



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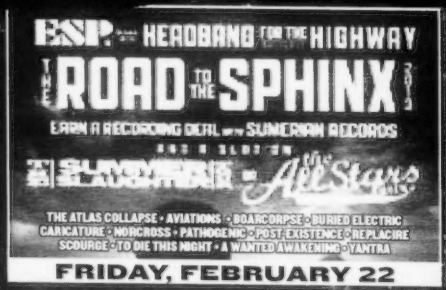

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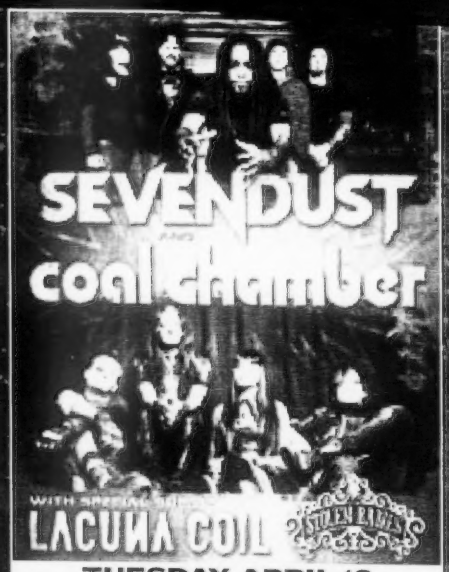

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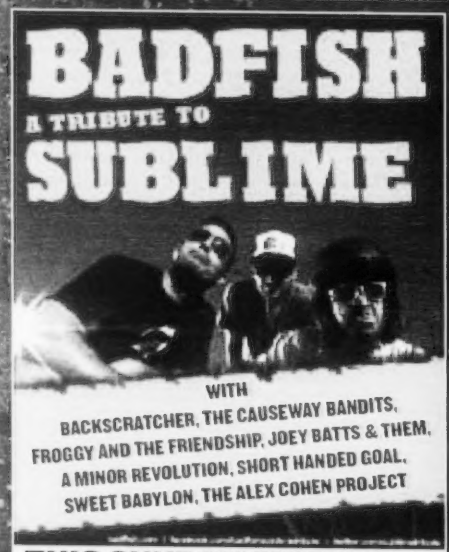

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THE SMELL OF MASSACHUSETTS » DREAM HOUSE » BURNING QUESTIONS

Jacoby, one of the many stars of the Copy Cat Festival. Page 12.

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massachusetts

If you could capture the essence of the Bay State in a bottle, what would it smell like? We're relieved to report that Sasha Bertran and Samantha Sherwin, the minds (and noses) behind United Scents of America, eschewed *eau de dirty water* when concocting their brand-new fragrance, Massachusetts ($58). With notes of bergamot, sage, tart cranberry, northern red oak, and tobacco leaf, the scent is meant to evoke memories of autumn in New England. It joins the line's six other made-in-America offerings: Florida, California, Hawaii, New York, Texas, and their best-seller — wait for it — New Jersey, a tribute to their home state (which smells of fresh buttered popcorn, cotton candy, and caramel, not, thankfully, of chemical exhaust, expressway rest stop, and a soupçon of Snooki). Find Massachusetts online at shopunitedscents.com, or get a whiff at a launch party on February 21 at North End shop Shake the Tree, which will be dolling out fragrance samples and limoncello from 7 to 9 pm. In the meantime, check out how Facebook and the Twitterverse responded when asked what #MassSmellsLike.
_JACQUELINE HOUTON

"Olympia Dukakis, obviously." via @vMichaelv
"Hopefully they use like Plymouth as an inspiration — cranberries and the ocean — but probably it's outta Southie . . . bad cheap cologne, beer, and maybe a hint of blood." Jessica Horner via Facebook
"Stale Dunkin's coffee." via @LanaCook
"12 Sam Adams and a gallon of chowder that has been vomited into the Charles River." Daniel O'Brien via Facebook
"The old Garden by fourth quarter or third period." via @dbernstein
"Unwarranted regional pride." via @emmet_smith

I CAN HAS FAME?

OMG! Movie-star kittehs in Somerville

Cats have long dominated the Interwebz. From LOLcats to Nyan Cat, Keyboard Cat to Party Cat, felines are far and away the hottest house pet online. We could watch "Henri, Paw de Deux" be existential and angsty on YouTube all day. (Though not, uh, on our work computers or anything.) So it seemed only natural that someone should collect the best of such videos and make a festival out of them, which is exactly what happened at Minneapolis's first-ever Internet Cat Video Film Festival last year. Sundance? Whatever — we'd rather watch a kitten break-dance. So when we heard that the Somerville Arts Council was putting on a cat-vid festival of its own, inspired by the one in Minneapolis and thusly called the Copy Cat Festival, we were all oh em eff gee and immediately marked our Google calendars with the time, the date, and 12 exclamation points. Because, um, a festival. Of cat videos.

We have a feeling that this thing is going to launch more than a few careers as fame-hungry cats take off for New York Kitty to get agents. So check out our picks for three of the breakout stars of the Copy Cat Festival, which is set to include not only videos but stories, costumes, and a slideshow of some of this town's most photogenic cats.
_ALEXANDRA CAVALLO

JACOBY. You might know him better as "Stroller Cat." No stranger to the paparazzi or controversy, Jake got his first taste of fame when he was photographed riding the Red Line this past October in his stroller, angering some human commuters. "I mean, what?" said Jake, flipping his tail. "They expect me to take the *bus?*"

SNOOKY. Not to be confused with the Jersey meatball ("*ever*," hissed Snooky), this star's claim to on-screen fame is that she is scared shitless of metronomes. Nobody plays the scaredy cat like this feline, who stars in the short "Snooky & the Metronome."

VALEN. This Brookline-bred kitty isn't actually a screen actor, but a model with a slammin' portfolio. He even has his own website (signs.cust.nearlyfreespeech.net/Kids.html), where you can browse photos of him dressed up like Björk or recreating iconic album covers and movie posters. A bit of a diva, Valen has the celebrity thing down. Says owner Ken Dumas, "It's never a dull moment living with a celebrity. Being his manager and publicist, my wife and I try to oversee his career as best we can. Whenever Valen stops by the vet for an overnight stay, he trashes his room."

Check out these soon-to-be famous felines and more at the Copy Cat Festival (emceed by local cat enthusiast Jef Czekaj) at Arts at the Armory, 191 Highland Ave, Somerville :: February 17 from noon to 3 pm :: $5 :: somervilleartscouncil.org/artsunion/2013/copycat

DREAMY DÉCOR

In the art world, "commercial" and "decorative" often seem like dirty words. Molly Rosner embraces them. "Contemporary art is mainly conceptual now," says the BU College of Fine Arts senior. "I kind of think it's all bullshit. . . . I like art that's bright and colorful and makes me happy." That's clear from her on-campus solo exhibition, "Dream House," which closes this week — but Rosner hopes this is just the beginning. Dream House is also the name of her newly launched décor and lifestyle brand, featuring original paintings, photography, prints, posters, tees, and postcards that draw on vintage imagery from the 1940s to the '60s, from Rosie the Riveter to Vargas pinups. Cofounded with her business-minded best friend and roommate, Julie Jackson, and created in concert with a team of fellow artists and stylists, Dream House will offer pieces at a range of price points: an original painting might sell for $800, a print for half that, a poster for just $30. "We want it to be accessible to college students, accessible to everyone," says Rosner. Check out her work at her show's closing party on February 15, and learn more at instagram.com/dreamhouseteam.
_JACQUELINE HOUTON

"DREAM HOUSE" CLOSING PARTY

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COMMON THREADS: BLOCK SHOP TEXTILES

BY ALEXANDRA CAVALLO

LAST PAST NOVEMBER, two giant burlap parcels — hand-stitched together and sealed with wax — arrived on Hopie Stockman's Cambridge doorstep. Enclosed was the realization of two years of collaboration with her sister Lily and a small group of artisans in the village of Bagru, India — and a lifetime of creative aspirations. Packaged with care in Bagru and sent across the ocean, they contained the very first order of Block Shop scarves.

Hopie (a first-year student at Harvard Business School and the business brains behind Block Shop's operations) says that she and Lily (an MFA student at NYU, a freelance writer/blogger, and Block Shop's sole designer) had long wanted to start their own creative business; as little girls, they labored over handmade cards for family members and painted pottery together. But it wasn't until Lily spent a year in India — living with her husband while he studied water distribution on a Fulbright scholarship — that the sisters found an outlet for their ambitions. In Bagru, Lily fell in love with the vibrant textiles the region is famed for, and the ancient form of block printing used to create them. Through other expats, Lily was introduced to Vijendra Chhipa, a fifth-generation master printer who runs the tiny Bagru-based production operation that hand-prints the funky, beautifully crafted scarves the sisters now sell exclusively online.

Block printing, an ancient art that Hopie says "has little international exposure and is sort of going out of style because it's more expensive," is the practice of using hand-carved wooden blocks of various shapes and sizes to print designs onto textiles. Block Shop creates its scarves' vivid designs with nontoxic vegetable dyes, and all the production's wastewater is recycled as greywater irrigation to the fields surrounding the village.

Hopie says that this focus on eco-friendliness, along with paying fair wages and preserving the village's traditions, are the most important tenets of their fledgling company. "Part of our business model is keeping them [orders placed with Chhipa and his team of up to five printers] small because we want it all to be linked back to Bagru and keep them sustainable." The sisters are currently working to develop a fund to provide eye care for the community of Indian printers. "We're exploring all leads to kind of have a social impact," Hopie says.

AND SIGN UP FOR THE NEWSLETTER AT BLOCKSHOP-TEXTILES.COM.

For now, Block Shop is operating on a sort of DIY ethos, relying on social media like Pinterest, Instagram, and Lily's blog (bigbangstudio.blogspot.com) to generate buzz for their line, the first order of which, at $120 per scarf, sold out almost immediately. Their focus on melding old world and new, fusing ancient tradition with modern styles, is what makes Block Shop's scarves so unique. And while Hopie says they may one day expand to include other textiles, like pillowcases and bedspreads, and perhaps begin to sell Block Shop through retail outlets, the sisters are currently working on simply adding more variety to their line. When this piece went to print, Hopie had just placed their second order — sign up for their newsletter to get a heads-up when the scarves are back in stock at the end of this month.

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SARA WATKINS — Mon. March 25 • The Sinclair

PICKWICK — Thurs. April 25 • T.T. the Bear's

King Khan & BBQ Show — Wed. April 10 • The Sinclair

the Breeders — Thurs. May 9 • Royale

UPCOMING SHOWS / ON SALE NOW

HOLOPAW w/ LOVE AS LAUGHTER — This Thurs! February 7 • Great Scott

MACCABEES w/ REPUTANTE, GAMBLES — Fri. February 15 • The Sinclair

PAPADOSIO w/ CONSIDER THE SOURCE — This Fri! February 3 • The Sinclair

Emilie Autumn — Wed. February 20 • Royale

FRONTIER RUCKUS w/ THE BALLROOM THIEVES — This Sun! February 10 • Great Scott

THE BLACK ATLANTIC — Tues. February 26 • T.T. the Bear's

mike parade w/ BADKNIGHT, DANEL LIFFEL — Mon. February 11 • T.T. the Bear's

CAVEMAN w/ COMPUTER MAGIC — Wed. February 27 • The Sinclair

MATMOS w/ HORSE LORDS — Tues. February 12 • The Sinclair

REBIRTH BRASS BAND — Thurs. February 28 • The Sinclair

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MILO GREENE w/ SAVOIR ADORE, PARKS — Fri. March 1 • The Sinclair

HANNAH GEORGAS w/ ARIEL – THE UNDERTOW — Tues. February 18 • Great Scott

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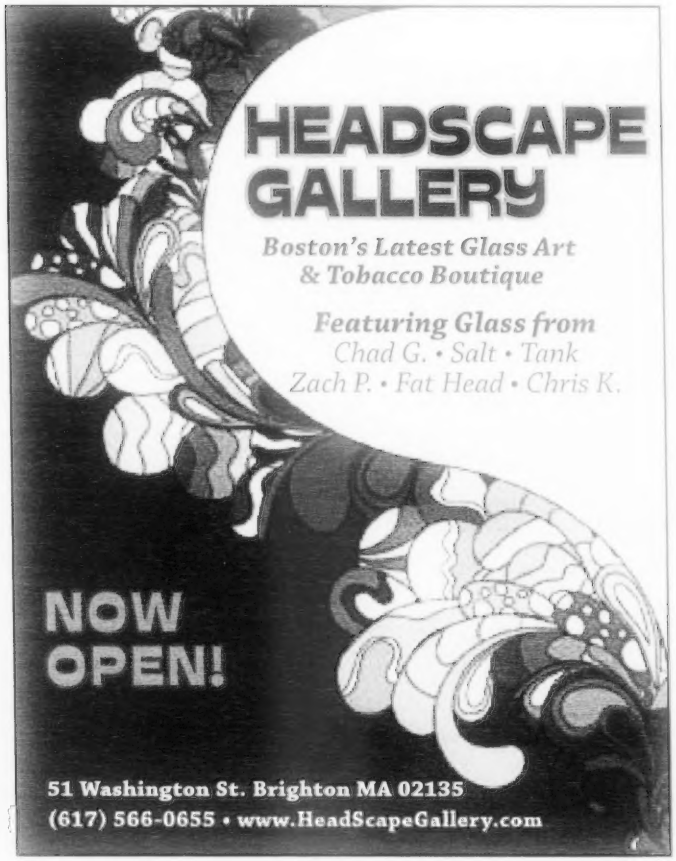

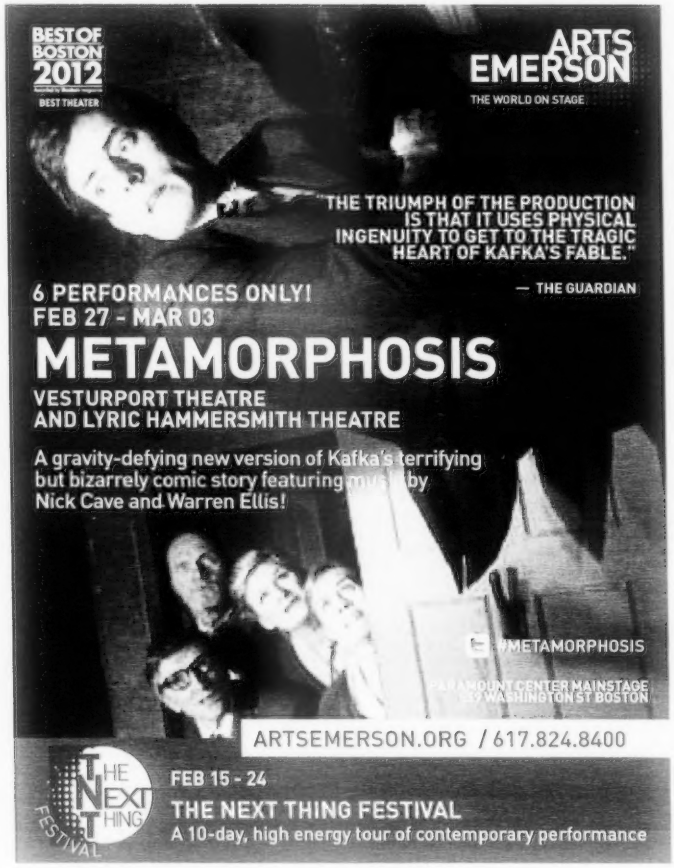

THE BIG HURT

MUSIC NEWS IN BRIEF

BY DAVID THORPE

I was dismayed to hear Tool had been in a freak scooter crash. Guys, seriously, be careful on the freak scooter. Rob Zombie almost died on that thing.

BEHOLD THE MUSIC reporting of the 21st century! The following sentence is the actual lead in a *Billboard* story: "In a conversation with her dog on Twitter today, **BRITNEY SPEARS** slipped in a subtle hint that the rumors of her impending Las Vegas residency could be true." If you're hoping this is somehow not what it sounds like, let me assure you that it's exactly what it sounds like.

It seems that **FRANK OCEAN** won't be pressing charges against **CHRIS BROWN** following their recent fight outside an LA studio. I'm still not sure what happened there — it's been alternately described as a "brawl" and a "scuffle" in various news stories, and those two things seem very different to me. A brawl is half a dozen guys throwing wild haymakers until the concrete is stained with blood, and a scuffle is a couple of dudes getting real high-pitched and swinging at each other for an awkward 10 seconds.

Fox News, *SPIN*, and the *New York Times* blog went with "brawl," but the *Boston Herald* and the *Wall Street Journal* blog chose "scuffle." Many outlets, such as the *LA Times* and *USA Today*, hedged their bets by using both in the same article; several others, like *Vibe* and *XXL*, downgraded it from a brawl to a scuffle only after Ocean decided not to press charges.

Reuters went with "fracas."

Send your fond thoughts to our cherished **MORRISSEY**, who has been forced to pause and reschedule concerts in Las Vegas and Phoenix due to recent medical troubles. He's undergoing treatment, a representative tells *Billboard*, for a bleeding ulcer and something called Barrett's esophagus. We can mark down the esophageal corrosion as a side effect of his acid tongue, but I'm not pleased with this ulcer thing. Though it would be a shocking new low to criticize a man for his poor health, doesn't this all seem a bit too *gastric* for a man so cultivated? I'd much rather see him hospitalized for something more befitting his persona, like ennuibola or sighabetes*.

Billboard reports that **MILEY CYRUS** will work with songwriting powerhouse **DR. LUKE** on her upcoming LP. Even after all these years, I can *never* read headlines about that dude without briefly mistaking him for Dr. John and thinking Ke$ha, Katy Perry, or whoever is about to explore a zydeco/boogie-woogie direction.

Here's one for the rock-and-roll romance hall of fame: Tool guitarist **ADAM JONES** proposed to his girlfriend at the WWE Royal Rumble, resulting in the most intense mortification ever captured on film. His poor ladyfriend accepts the ring with admirable grace, though she can't quite hide the fleeting microexpressions of panic, horror, and something very difficult to photograph in the wild: the formation of a new most humiliating memory.

Though I've already reached my quota of Tool news stories to click on this week, I was also dismayed by this NME.com headline: "Tool forced to delay work on new album after freak scooter crashes." Guys, seriously, be careful on the freak scooter. **ROB ZOMBIE** almost died on that thing. Elsewhere in headlines I'm not going to click on, head over to allhiphop.com and see if you can figure out what the hell this one is about: "**TRINA** hosting urban ski weekend pajama party." Doesn't that seem like maybe one too many party themes? Go ahead, close your eyes and try to picture that party.

** I ran "sighabetes" past my girlfriend, and she said, "Why would you make fun of Morrissey for being sick? You love Morrissey. He's probably scared and in pain." I was very ashamed of myself for this, so please pretend I didn't make the earlier jokes about Morrissey's health. I sincerely hope he gets better soon, and that he will not require mopin' heart surgery.*

Bravo!

Boston University congratulates the Massachusetts Cultural Council 2013 Commonwealth Award Recipients:

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TALKING POLITICS

RED BLUES: SCOTT BROWN EXPOSES THE EMPTY MASSACHUSETTS GOP BENCH

BY DAVID S. BERNSTEIN

IT WASN'T JUST THAT Scott Brown announced he was not running in the special US Senate election — it was that it quickly became evident that he was not handing the job off to another Republican. There would be no heir apparent; the field would not be cleared for anyone. In fact, less than 24 hours after Brown (barely) installed his ally Kirsten Hughes as chairman of the state party, there was a very real possibility that the Massachusetts GOP might be forced to have a write-in primary campaign to get any candidate at all onto the final ballot.

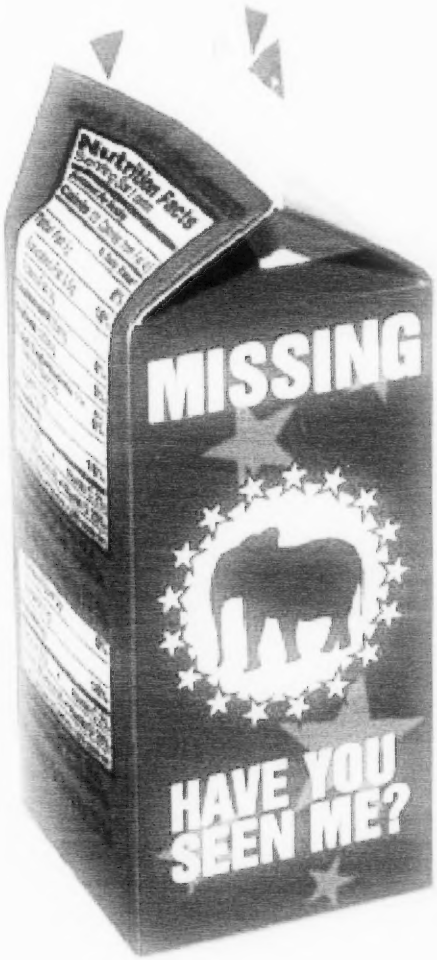
The sad state of affairs should not have caught anyone as that much of a surprise. As I wrote two months ago: "The defeatism within the [MassGOP] suggests that top-flight candidates might be hard to recruit. If so, the Democrats' stranglehold on the state will only tighten. And we will look back at 2012 as the year the MassGOP surrendered."

If Brown, with high favorability across the state, had no realistic hope of reversing his November eight-point loss, then the campaign was surely a fool's errand for Charlie Baker, Bill Weld, Kerry Healey, Richard Tisei, Andrew Card, Lew Evangelides, or any other interested high-level Republican.

A lesser candidate could have been elevated in stature, if Brown and others rallied around one. But they were rallying around nobody. The only Republicans willing to consider running have little love among the party establishment. As of this writing, that list of possibilities includes State Representative Dan Winslow, State Senator Bruce Tarr, Governor's Councilor Jen Caissie, former Ashland selectman Jon Fetherston, and investment manager Gabriel Gomez.

Rather than the field being cleared, that list kept getting longer. Rather than any of them gaining gravitas, it began to look like a big fight in a very small pond.

And things could look even worse soon.



Some Republicans fear the embarrassing spectacle of a blank GOP primary ballot.

For any of them to get onto the Republican primary ballot, they will need to gather 10,000 valid signatures by the end of February. That's a very difficult challenge for any candidate, let alone one without a large political organization at the ready.

And the massive snowstorm over the weekend didn't help.

Some state Republicans are genuinely concerned that none of the wannabes will qualify, leading to the embarrassing spectacle of a blank GOP primary ballot, and competing write-in campaigns for the privilege of getting crushed in the general election.

QUICK, BROWN TO FOX

The bad news didn't stop there. By last week, word was out that Brown had taken a position on a corporate board, and was also negotiating a contributor contract with FOX News.

Neither are actions one takes just before entering a Massachusetts gubernatorial race.

The clear message is that Brown is not planning to run for office in the Bay State anytime soon. And he's looking to cash in rather than party-build.

It's hard to blame him. But Brown turning into a right-wing commentator is not going to help reposition the GOP brand in Massachusetts.

It also suggests a deep level of discouragement. Many had thought that Brown would skip the Senate campaign in favor of the 2014 governor's race, where he could run relatively free from the brutal unpopularity of the national GOP. If he's skipping that too, then maybe so will Baker and others. And other races, including a potential open state treasurer's seat, could be equally tough to find candidates for.

Perhaps this is all premature, and the party will come through this stronger. But as of February 2013, the face of the MassGOP is "none of the above."

GO, GO GOMEZ? Gail Gitchco-approved Republican Gabriel Gomez wants to run for US Senate — but will the GOP embrace him? Maybe not. Find out why at thePhoenix.com/talkingpolitics.

BURNING QUESTIONS

GOT A CONNECTION?

BY VALERIE VANDE PANNE

I live in Boston. I'm trying to get some info on how I go about getting my medical card. I understand the law isn't completely ironed out yet. How difficult is it to obtain one? I broke my arm two times severely. I have two metal plates and about 20 screws holding my bones together. In the wintertime, it aches like hell, keeping me awake at night. I was never a big marijuana smoker, but from what I read, it might possibly help. I'm doing everything to try and not resort to painkillers. Any info you can give me would be extremely appreciated.
_BOSTON PATIENT

Your inquiries on Massachusetts medical marijuana, answered

My sympathies for your pain. You are not alone in your quest for relief without using pharmaceutical painkillers.

You're right when you say the law isn't completely ironed out. However, I expect marijuana laws to change quite a bit in the coming years, and not just in Massachusetts.

At the present moment, you are able to "get a card" by going to your doctor and having him or her write you a certification stating your diagnoses and that — in his or her professional opinion — the benefits of medical marijuana outweigh the risks. This written certification functions as your "card," protecting you as a patient, until the Department of Public Health (DPH) has its regulations worked out.

It also enables you to possess or cultivate up to a 60-day supply of medical marijuana — although the exact amount is yet to be determined by DPH. If you don't want to grow your own, you can appoint a "caregiver" (the person who will grow and provide you with medical marijuana) by sending a copy of your certification along with your name, address (unless homeless), date of birth, and the same information for your caregiver, by certified mail with return receipt requested, to the DPH. The return receipt and photocopy of that info is the protection your caregiver needs under the law — again, until the DPH issues its regulations.

I use MJ for pain and have trouble finding a good, reliable source. Could you recommend or connect me to someone in Boston?
_SEEKING A CONNECTION

So sorry to hear you suffer from pain, and that you are having a difficult time finding a reliable source. This is a common complaint in states that do not have established medical-marijuana suppliers and dispensaries.

Once the DPH issues its regulations for treatment centers (better known as "dispensaries"), there should be at least one in the Greater Boston area that will be able to provide certified patients with medical marijuana, legally under state law.

Until that time, there are a number of organizations that are offering to make the patient-caregiver connections for a fee, including MassCann/NORML and Compassionate Caregivers of Massachusetts, an offshoot of Compassionate Caregivers of Maine.

Charles Wynott, founder and executive director of Piefer Patients Alliance in Maine, cautions that patients should be wary of any group asking for money or fees to connect caregivers and patients.

"First I'd do a Google search [to find a caregiver]," says Wynott. "It takes a little bit of reading, but you can weed out the people who just want money."

Mike Crawford, a/k/a Mike Cann, co-host of UnRegular Radio's *Two Hotheads: Where Activism Happens*, and longtime marijuana-legalization advocate, recommends that patients find local support groups and organizations, and attend their meetings to network. By networking, Crawford says, you can find out what caregivers are legitimate, and who's happy with their caregiver. "There're no official rules on [finding] a caregiver, so talk to people and try different ones out, until you find one you like," he says, also recommending Google and Facebook as resources to find organizations that are hosting meetings among medical-marijuana patients.

Got a burning question? Email it to valerie@valerievandepanne.com, or tweet it to @asktheduchess.

SOUTHIE'S LAST STAND

A huge year in politics could see the next generation of South Boston political legends emerge — or get swept aside.

BY DAVID S. BERNSTEIN

Twenty years since a Hyde Park Italian-American succeeded Ray Flynn, South Boston retains its public perception as the city's nexus of political power. That hold on the imagination was evident during the farewell speeches to Jack Hart, who abruptly resigned as state senator last month. Colleague after colleague spoke glowingly of Hart's representation of Southie, in the tradition of those like Steve Lynch and William Bulger who held the seat before him. It was up to Hart, when he rose to speak, to remind them that the lion's share of his constituents live elsewhere — in Dorchester, Mattapan, and Hyde Park.

The reality of Southie political juice will be put to the test this year as never before. Consider:

• Lynch is running for US Senate in the special election prompted by John Kerry's appointment to secretary of state;

• Hart's departure sets up a special election for state Senate, pitting Southie state representative Nick Collins against Dorchester state representative Linda Dorcena Forry;

• Southie's district city councilor, Bill Linehan, faces a likely rematch with Suzanne Lee of the South End, who came within a few dozen votes of defeating him in 2011;

• If Lynch wins the Senate seat, a special election will probably feature at least one Southie pol trying to follow the footsteps of Lynch, Joe Moakley, and John McCormack;

• If Collins wins the state Senate seat, a special election will choose a new state representative from the South Boston district;

• The council election provides an opportunity for a Southie pol to win back an at-large seat, which has not been held by someone from South Boston since Michael Flaherty's failed mayoral run in 2009;

• Tom Menino's health problems present the possibility of a genuine battle for mayor.

Regardless of the results, that's a lot of electoral action coming to the 30,000 neighborhood residents in one year.

It could result in a muscle-flexing surge, with a whole new generation of Southie public servants taking their places of power.

On the other extreme, we might finally see Southie lose its disproportionate hold on those positions and find itself represented by outsiders.

Or the spate of elections this year might just reveal that Southie is not the isolated, unique enclave it's made out to be, but just another interconnected part of the city — one that can be happily represented by a Haitian-American woman from Dorchester just as well as Jack Hart can represent Mattapan.

The biggest win for Southie would be if Lynch wins the US Senate special election. That would be a first, even for the storied neighborhood.

It would also represent a victory for the conservative, Catholic, working-class Democrats associated with Southie. Three years ago, after Ted Kennedy died, those "lunch-bucket" Democrats all over the state crossed party lines to give Scott Brown his victory over Martha Coakley — after liberals hounded Lynch out of the primary for his vote against the Affordable Healthcare Act. Brown's most effective ad in that campaign, as many saw it, was one filmed in South Boston. Brown won both South Boston wards — the only Boston wards he carried — on his way to victory.

Southie didn't go as well for Brown this past November, splitting roughly even between Brown and Elizabeth Warren — but still stood out from the rest of the city, which went nearly three-to-one for the Democrat.

Now, with Brown opting out of the race, a new reality has emerged. The assumption is that either Lynch or Ed Markey would sail to victory in the general election. And in fact, all those lunch-bucket Brown voters are now likely to come vote in the Democratic primary, for the guy many in South Boston refer to as "our Lynchie."

Lynch is already picking up support from labor groups and some pols in his district. Just as important, he appears to have slowed the commitment of institutional support for Markey, who has the blessing of Washington Democrats and Kerry.

Sure, Lynch's positions — like those of his most die-hard Southie supporters — are to the right of the average Massachusetts Democrat. To the right, in fact, of the average Democrat in his own congressional district, no matter how many of the so-called "Southie diaspora" reside in towns like Dedham and Westwood.

Skeptics say Lynch has succeeded by virtue of high turnout rate among old, conservative Irish-Americans. And he was surely helped into Congress, in the 2001 special election, by Cheryl Jacques and Brian Joyce splitting the liberal vote.

But that easy conception of Lynch underestimates the appeal of a Southie candidate outside the neighborhood. Southie roots give pols like Lynch an automatic regular-guy aura that others have to work hard for. And it instills in them an appreciation for retail, hand-to-hand, eye-contact campaigning that serves them well wherever they stump.

All that said, Lynch has an uphill climb to win the Senate race. And many believe that his losing that high-profile campaign will only hasten what they say is inevitable — a serious, well-funded primary challenge from the left that knocks Lynch out of Congress.

Lynch easily dispatched a 2010 challenge from union activist Mac D'Alessandro, and one in 2006 from Phil Dunkelbarger. But those candidates met firm resistance from many of the Democratic establishment powers that Lynch is currently upsetting with his challenge to Markey. Progressives have wanted to knock off Southie's congressman for a long time, and they think they might have that opening now.

It's not surprising that Hart's colleagues associate him so closely with South Boston, even though it represents barely a fifth of his district by population. After all, Hart took it

over from Lynch, who succeeded the legendary William Bulger. The first Suffolk state senator traditionally hosts the St. Patrick's Day Breakfast, the great nexus of Southie Irish and political identity.

So it's no great surprise that South Boston representative Nick Collins — Hart's one-time chief of staff — is running in the special election.

But unlike when Hart won the seat in a 2002 special election without a Dorchester opponent, Collins is up against Forry, who represents far more of the district than he does.

Forry knows a bit about winning a traditionally Irish-American seat — she got to the house in 2005 in a special election to succeed Speaker Tom Finneran. Her husband, *Reporter* newspapers managing editor Bill Forry, comes from a well-connected Dorchester family.

There is little doubt in the minds of many political observers that there will be an undercurrent of "keeping the seat in Southie" — one coming not from the official campaigns, but in private conversations. That has the potential to get ugly, when South Boston's racially uncomfortable history mixes with a black, Haitian-American political opponent.

But the candidates themselves represent something very different. While it's fair to say that they fit the ideological stereotypes, with Collins the more conservative and Forry the more liberal, neither is classically parochial, and they consider each other friends. They worked together to save neighborhood libraries — his in Southie, hers in Lower Mills — and are doing so again on their Quality School Choice Plan. In fact, a photo from that Quality Choice announcement, with Forry just behind his left shoulder, is Collins's Facebook cover photo (although the top picture on his website shows a green-tied Collins marching in Southie's St. Patrick's Day parade).

"The days of identity politics are over, and that's the way it should be," says Collins, who has also partnered with Carlos Henriquez, Gloria Fox, and Liz Malia in the House. "We're all unified; we share the same core values."

Forry returns the sentiment, and adds that Hart set the standard by working throughout the district, whether fighting for the redesign of Ashmont Station or showing up at Mattapan community breakfasts.

And she says she'll be shaking hands at Broadway and Andrew Square, just as Collins will do in Dorchester and Mattapan. "There's much less of a difference between the neighborhoods than people think," Forry says. "People are trying to get by, trying to stay in the middle class, trying to send their children to good schools."

Both Forry and Collins say that there's a lot in common between the first- and second-generation immigrants of Dorchester and Mattapan — herself included — and those of South Boston.

Could Southie be happily represented by a Haitian-American woman from Dorchester?

Which likely won't stop a lot of voters from lining up for and against the Southie candidate based solely on location and ethnicity. But it might not fully define the race the way it once might have.

Which means it's up for grabs whether this special election will make 30-year-old Collins the leader of a new generation of South Boston political leaders, or if Forry will snap Southie's decades-long stronghold on the first Suffolk.

From 1994 to 2006, a Southie pol served as City Council president 12 out of 13 years. In 2011, the city came within 100 votes of having nobody from South Boston on the council at all.

That year, Michael Flaherty finished fifth in his attempt to reclaim an at-large seat, after running unsuccessfully for mayor in 2009 — a year in which not a single South Boston candidate even competed for the two open at-large spots, ultimately won by Felix Arroyo of Jamaica Plain and Ayanna Pressley of Dorchester.

Those two topped the citywide ticket in 2011, followed by John Connolly of West Roxbury and Stephen Murphy of Hyde Park — with Flaherty out of the money in fifth.

Meanwhile, District Councilor Bill Linehan barely survived a challenge from Suzanne Lee of the South End. Lee finished first in the preliminary, but Linehan won in November by 87 votes, out of more than 10,000 cast.

Redistricting — controversially chaired by Linehan himself — appears to have given Lee a slight boost if she runs again. She has not declared her intention, but has been raising money. Linehan has made no official announcement, but has been telling people he will run for re-election.

Interestingly, some of Lee's success in 2011 came from winning votes right in South Boston — evidence, some say, that Southie isn't what people think it is.

Lee agrees. "The difference between South Boston and other communities is that there are a lot more people who are politically informed," Lee says. "I wish that more communities were like that — South Boston is a community that other communities could learn a lot from."

That ongoing political interest translates into higher turnout, which has helped Southie candidates prevail — especially in low-turnout special elections.

That might happen again in the state Senate primary, which will be held the same day as the US Senate primary. Collins should benefit from high turnout on behalf of Lynch.

And Linehan might have a good chance of surviving if Tom Menino runs for re-election unchallenged, leading to lower overall turnout — when those politically active old Southie residents will come to the polls regardless.

But that high interest level only makes it more notable that Southie has not seemed to produce a new generation of successful pols. Hart, Lynch, Flaherty, and Linehan haven't risen to the status of Moakley, Bulger, McCormack, or Jimmy Kelly. And the city's up-and-comers seem to be hailing from JP and Roxbury, not South Boston.

But all that could change this year. Flaherty, for example, has indicated that he is looking at upcoming opportunities, which many are taking as a declaration of intent for Lynch's congressional seat, should he graduate to US Senate.

And other young Southie talents, including Mark McGonagle, who lost to Collins in 2010, are likely to jump at the chance to run for state representative or city council, if openings come up. "There's a new generation of community activists in South Boston, coming of age and getting very active," Collins says.

Nevertheless, there's a very good chance that 2013 will be the year when Southie residents have to get used to being represented by outsiders. And that could very well be how they find renewed power.

After all, Boston pols from all parts of the city look with envy at those South Boston voter numbers.

As long as there are Southie candidates, those others will assume that they can't compete for those votes.

It might ultimately be better for South Boston to have, for example, Tom Menino, John Connolly, and other mayoral candidates fighting over their votes, rather than having Flaherty take them for granted, as in 2009. It certainly could benefit Lynch, who is potentially in a position to win Menino's endorsement for Senate, in hopes of reciprocal help for his own re-election.

Same goes for the at-large council race and for the likely sheriff's race coming next year.

The alternative is for Southie old-timers to keep stubbornly voting for their own, in a city that has moved on ideologically and demographically. That might allow them to keep feeling special and superior, but won't get them much else.

Steve Lynch and Edward Markey

OUTRAGE!

THE NEW ABOLITIONISTS

Global Warming is the great human, moral crisis of our time.

WHY THE CLIMATE JUSTICE MOVEMENT must embrace its Radicalism TO FIGHT IT

by Wen Stephenson

I want to say a word for radicalism — for the role of the radical in building a movement to confront climate change, the most urgent crisis human beings have ever faced. I want to start with two scenes, and two speakers, who embody the imperatives, and the limitations, of the moment in which we find ourselves.

Inside a federal courtroom in Salt Lake City, Utah, a 30-year-old climate activist named Tim DeChristopher is sentenced to two years in prison and a $10,000 fine for disrupting a Bureau of Land Management auction of oil and gas leases back in December 2008. Registered as Bidder #70, he managed to win bids worth $1.8 million for some 22,000 acres of public land near Canyonlands National Park — bids he had no way of paying. He had acted spontaneously, on his conscience, engaged in nonviolent resistance to the heedless new extraction of fossil fuels that are catastrophically heating the planet and threatening innumerable innocent lives.

Weeks before his sentencing, DeChristopher told *Rolling Stone*'s Jeff Goodell: "I'm a climate-justice activist.... We want a radically different world. We want a healthy, just world." But first, he said, "we need to get the fossil fuel industry out of the way. First we've got to overthrow the corporate power that is running our government." He understands what that requires. "It will involve confrontation and it will involve sacrifice."

At his sentencing, standing before the federal judge, DeChristopher concludes a long, eloquent statement that spreads across the Internet and galvanizes a growing climate-justice movement:

"This is not going away. At this point of unimaginable threats on the horizon, this is what hope looks like. In these times of a morally bankrupt government that has sold out its principles, this is what patriotism looks like. With countless lives on the line, this is what love looks like, and it will only grow. The choice you are making today is what side are you on."

A month after DeChristopher speaks those words, the largest civil-disobedience action in a generation begins in front of the White House, where 1,253 climate activists are arrested protesting the Keystone XL pipeline, the project that would tap the second-largest carbon deposit on Earth. (This Sunday, February 17, tens of thousands more will converge on Washington to demand that Barack Obama reject the pipeline once and for all.)

It's the Sunday before Election Day, a week after Hurricane Sandy's hellish landfall, and Congressman Ed Markey stands before a capacity crowd inside the Town Hall of Arlington, Massachusetts. Hundreds of constituents have gathered on 48 hours notice for what the congressman has billed as an "emergency meeting" on climate change. Flanked by Kevin Knobloch, president of the Union of Concerned Scientists, and Mindy Lubber, representing $11 trillion in assets as the director of the Investor Network on Climate Risk, Markey displays satellite photos of Boston illustrating that huge sections of the city — like the entire Back Bay — would be underwater if Sandy had hit the Hub instead of New York and New Jersey.

But Markey isn't there just to talk about disaster response or building seawalls in Boston Harbor. He's there to demonstrate his seriousness on confronting climate change, an issue that had until that week gone all but unmentioned in the election campaign and in the mainstream political media.

"As the Minutemen responded, so must we," Markey tells his audience, calling for an unspecified "bold plan" from Washington to cut greenhouse emissions and prevent future "devastation." Global warming, if unaddressed, could lead to "events so horrific," he says, that they could "dwarf" other catastrophes in human history. In his final remarks, Markey intones, with what sounds like real passion:

"The American Revolution, it started here. The abolitionist movement, it started here. The women's movement, it started here. The anti-Vietnam movement, it started here.... The Freedom Riders, going South in the '60s, they left on buses from here.... [Global warming] is our generational challenge. The preceding generations accepted their challenges."

I was at Arlington Town Hall that Sunday in November, and I had to wonder: if Markey was as serious as he sounded about climate change, what kind of "bold" action would match the necessity of the moment and his rhetoric invoking the grand radical tradition in American history?

Certainly nothing that he or any other politician in Washington, including (especially) President Obama, has ever proposed comes anywhere close. Even the doomed 2009 "cap-and-trade" bill that Markey co-authored — the strongest, indeed the only, comprehensive national climate legislation ever to pass either chamber of Congress — aimed merely to cut emissions 17 percent below 2005 levels by 2020 (the same amount, as it happens, that Obama meekly pledged at the failed UN climate talks in Copenhagen that year). Compare that with what the scientific consensus, as represented by the UN's Intergovernmental Panel on Climate Change, says is required if we're to have a chance of stabilizing the climate: at least 25 to 40 percent below 1990 levels by 2020. (Using the internationally recognized 1990 baseline, the Obama-Waxman-Markey target would amount to a roughly 4 percent reduction by 2020.) Those emissions targets are based on the IPCC's most recent assessment, published in 2007, and its new report — due to be published later this year and next — is expected to paint a far darker picture. Global emissions are setting new records, currently rising roughly 3 percent per year.

Tim DeChristopher (top) and Congressman Ed Markey invoke a legacy of radicalism to confront the climate crisis.

Around the time that Markey spoke in Arlington, the International Energy Agency, the World Bank, and PricewaterhouseCoopers were releasing reports that would surely have been called "alarmist" if issued by climate advocates. (As it happened, the reports were barely mentioned by major news outlets.) The generally conservative IEA affirmed that at least two-thirds of proven fossil-fuel reserves must stay in the ground between now and 2050 in order to have a shot at keeping the global average temperature from rising more than 2 degrees C (3.6 F), the internationally agreed-upon "red line." (In its 2011 report, the IEA concluded that unless a massive global shift to clean-energy infrastructure begins in earnest within five years — make that four now — we'll be "locked in" to catastrophic warming.) The World Bank warned that we're on track for 4 degrees C (7.2 F) this century — which it says is quite likely beyond adaptation, and "must be avoided." The analysts at PwC, in a report titled "Too Late for Two Degrees?," concluded that we've "passed a critical threshold," and that we should prepare for 4 degrees, or even 6 degrees (10.8 F), this century, unless the carbon-intensity of the global economy can be reduced by an unprecedented 5 percent per year for the next 40 years.

To put that conclusion in perspective: one of the world's leading climate scientists, Kevin Anderson at the UK's Tyndall Centre, has said that 4 degrees C would be "incompatible with an organized global community." The US government's draft National Climate Assessment, released in January, suggests that we're on track for 9 to 15-degrees Fahrenheit warming over most of the United States within this century.

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Unless, that is, we drastically change course.

It seems fairly obvious that the reason we don't hear politicians, or the "serious" people in our media, talking (at least in public) about this situation — the true gravity of it — is that to grapple with this in any real way, to propose anything that would actually begin to address it with the necessary urgency at the national and global level, would simply sound too extreme, if not outright crazy. Leave fossil fuels in the ground? You must be joking. Why, that would mean canceling the Keystone pipeline! It would mean putting Alberta's tar sands, the second largest pool of carbon on the planet, off limits! Who are you kidding? Be serious! (Nevermind that a group of 18 top climate scientists signed a letter to Obama last month urging him to reject the pipeline to demonstrate the "seriousness of his climate convictions.")

This is the reality — or the surreality — of the historical moment in which we find ourselves. At this late hour in the climate crisis, with the clock ticking down on civilization, to be serious about climate change — based, mind you, on what science and not ideology prescribes — is to be radical.

In drawing historical comparisons between the climate movement and radical struggles for justice and human rights, Markey is echoing the sentiments of the climate movement itself. And for a good many climate activists and movement leaders, it seems that the most fitting comparison — the one that resonates most deeply — is to abolitionism: the stunningly radical and successful movement, led by a small yet fervent minority first in Britain and then the United States, to abolish the legal institution of human slavery on which a large part of the global economy was based.

The climate crisis "is analogous to the issue of slavery faced by Abraham Lincoln," James Hansen, NASA's top climatologist and a leading advocate (who was among those arrested at the White House protesting KeystoneXL), told *The Guardian* in December 2009 in the run-up to Copenhagen. "On those kind of issues you cannot compromise. You can't say let's reduce slavery, let's find a compromise and reduce it 50 percent or reduce it 40 percent." Climate-movement elder statesman Gus Speth, advisor to two presidents, writes in 2012's *America the Possible* that a transformative progressive movement addressing the climate crisis "must capture the spirit of Frederick Douglass," the escaped slave who became the greatest of abolitionist leaders, and quotes the famous 1857 speech in which Douglass said, "If there is no struggle there is no progress." Just last month, Bob Massie of Cambridge-based New Economics Institute, speaking at a teach-in on fossil-fuel divestment at the Tufts Fletcher School, compared the climate movement to the anti-slavery struggle and suggested that addressing climate change would require a political and cultural "paradigm shift" of a similar order.

Much of what appeals to these climate leaders, no doubt, is the bracing moral clarity and uncompromising urgency of the abolitionist cause. In 1831, introducing the first issue of the *The Liberator* in Boston, leading American abolitionist William Lloyd Garrison answered his moderate critics: "I do not wish to think, or to speak, or write, with moderation. No! no! Tell a man whose house is on fire to give a moderate alarm . . . tell the mother to gradually extricate her babe from the fire into which it has fallen: — but urge me not to use moderation in a cause like the present. I am in earnest — I will not equivocate — I will not excuse — I will not retreat a single inch — AND I WILL BE HEARD."

"We need the urgency of a William Lloyd Garrison, or even more," 350.org founder Bill McKibben told me in a 2012 interview, in which he agreed that the climate-justice movement, with its emphasis on human rights, has more in common with 19th-century abolitionism than with much of today's environmentalism. The climate crisis, McKibben notes, has a particularly unforgiving time limit attached. "If we don't solve it very quickly, we won't solve it." (Of course, as McKibben tells audiences, there's nothing radical about simply wanting a livable planet for our children and grandchildren. The real radicals, he says, run fossil-fuel companies.)

There are significant caveats to the comparison, of course, as there are to any historical analogy. Here are three big ones. First, I don't mean to draw any one-to-one equivalence between the consumption of fossil fuels to power our daily lives and put food on our tables (whether we're rich or poor) and the enslavement, systematic torture, and mass murder of countless human beings on the basis of race. Second, it should go without saying that fossil fuels and their effects on the atmosphere cannot simply be abolished at the stroke of a pen. There will be no Emancipation Proclamation or Act of Parliament freeing us from fossil fuels; no constitutional amendment abolishing climate change.

Finally, the climate movement advocates and engages in strictly nonviolent protest and resistance. When it comes to direct action, its models are Gandhi and Martin Luther King — not John Brown. That's not to say that violence was unjustified, ultimately, in the struggle to end slavery — or that it would never be justified to save millions of lives from the effects of climate chaos. But the climate movement is a resolutely nonviolent movement.

What resonates, then, is not so much the analogy to slavery itself, or any literal comparison to abolitionist actions, but the role of the abolitionist movement, as a movement, in American and human history — and the necessity now of a movement that is every ounce its morally and politically transformative equivalent.

The parallels are irresistible: there's the sheer magnitude of what's at stake, in human and moral and, yes, economic terms — millions of lives and trillions of dollars. There's the explicit emphasis on human rights and social justice, including economic and racial justice — considering that the majority of those suffering the worst impacts of climate change globally are impoverished people of color. There's the fiercely principled opposition to powerful and entrenched reactionary forces — whether the "Slave Power" of the antebellum South or the filthy-rich fossil-fuel lobby of today. There are even the spiritual underpinnings of both movements, the progressive religious inspiration of many activists and leaders — abolitionism grew out of Quakerism and early evangelicalism, while today's climate-justice movement has deep support among progressive faith communities (as did, let's not forget, the civil rights and antiwar movements of the '60s).

I've argued elsewhere that Henry David Thoreau holds more relevance to the climate movement for his stout abolitionism — not only in his essays and speeches but his actions, sheltering escaped slaves on the Underground Railroad — than for any sort of proto-environmentalism he may represent. When he spent that night in Concord jail, it was in protest of an expansionist war that he knew had everything to do with slavery. "Action from principle — the perception and the performance of right — changes things and relations," he wrote in "Resistance to Civil Government" (otherwise known as "Civil Disobedience"), "it is essentially revolutionary."

If slavery was the great human, moral crisis of the 19th century, then global warming is the great human, moral crisis of our own time. And the movement to confront it has every reason to be as resolute and as radical, in its own way, as the movement that ended slavery.

I believe that the previous statement is true. In fact I've committed the rest of my life to it. And yet I also know that any proposition so large is never so simple. I know that history and the nature of radicalism are a bit more complicated. Climate justice may well be the greatest human-rights struggle of our time, but actions, however pure the motive, have consequences, and we need to be honest about the consequences of radicalism, then and now — even as we're honest about the consequences of not being radical enough.

Last spring, as it happens, a fresh debate cropped up over the meaning and legacy of the American abolitionist movement, thanks to a brilliant and provocative essay called "The Abolitionist Imagination" by Columbia's Andrew Delbanco, one of the top American Studies scholars in the country. (The essay originated as an Alexis de Tocqueville Lecture on American Politics and was published as a book by Harvard University Press along with essay-length responses by John Stauffer, Manisha Sinha, Darryl Pinckney, and Wilfred McClay. I'm only going to comment here on Delbanco's essay.)

Delbanco is interested in American abolitionism not simply as a specific movement at a specific time and place in history, but, as he puts it, "an instance of a recurrent American phenomenon: a determined minority sets out in the face of long odds to rid the world of what it regards as a patent and entrenched evil." The abolitionists, Delbanco notes, "belonged self-consciously to the tradition of imprecatory prophets: they were the thundering Isaiahs and Jeremiahs of their time, calling to account this fallen world and exploiting the fear of apocalypse if they should fail."

Viewed in this light, Delbanco goes on to ask whether abolitionism should be the model or inspiration for present-day justice and liberation struggles (although, interestingly enough, the climate movement goes unmentioned). He reminds us that, far from being admired as the morally fearless heroes we remember them as today, they were derided and reviled by their contemporaries. The word "abolitionism" was most often used as "a slander meant to convey what many Americans considered its essential

qualities: unreason, impatience, implacability." Stephen Douglas compared his arch-rival Lincoln in 1858 to "the little abolitionist orators in the church and school basements." In 1860, Lincoln — no abolitionist, but an anti-slavery moderate who gradually came to accept abolition — distanced himself from the radical movement.

To be sure, Delbanco leaves no doubt about what the abolitionists achieved. "The contribution of the abolitionists was to make thinkable what had once been unthinkable, namely, black freedom," Delbanco writes, pointing to historian Eric Foner's assessment in his acclaimed 2010 book *The Fiery Trial: Abraham Lincoln and American Slavery*. "By pushing beyond conventional ideas about race and slavery, they changed both Lincoln's private judgment and public opinion, thereby vastly enlarging what was politically possible in nineteenth-century America." You won't find a better description of what the climate movement might hope to achieve — if in place of "race and slavery" you substitute fossil fuels and climate.

But Delbanco's major point, what his critics seem to find most provocative, is that it's entirely possible to give the abolitionists their full due, yet still sympathize with the "intellectual and political leaders who, although disgusted by slavery, nevertheless tried to forestall the catastrophic war they feared was coming." Indeed, as historian David Brion Davis points out in *The New York Review of Books*, the immense carnage of the Civil War, which scholars now believe caused on the order of 750,000 military deaths, "has long cast a backward shadow on the American abolitionists." (Davis adds: "Of course it should be stressed that without the abolitionist movement, there would have been no possibility of slave emancipation in the nineteenth century, and that it was Southern proslavery expansionism that brought on the war.")

It's this "shadow" that Delbanco, as a literary scholar, is so interested in probing. Nathaniel Hawthorne and his friend Herman Melville — who described slavery as "a sin . . . no less — a blot, foul as the crater-pool of hell" but despaired that "Not one man . . . knows a prudent remedy" — were both repelled by the abolitionists' extremism because, it seems, they didn't want the blood of a cataclysmic war on their hands. "They sensed," Delbanco tells us, "that Armageddon was coming — and that, if abolitionists and fire-eating slaveholders had their way, it would come soon." Both writers were "sensitive to the crime of slavery but squeamish about the abolitionist response." Most strikingly, Melville's monomaniacal Ahab in *Moby Dick* was seen as "a timely personification of the zealotry that was rising, in 1850-51, on both sides of the slavery divide." Delbanco notes that contemporary readers saw in Ahab both William Lloyd Garrison and Southern senator John C. Calhoun.

Delbanco wants us to be alert and sensitive to this kind of moral complexity, and empathetic toward those who were sincerely conflicted about pushing too hard, too fast. The "sacred rage of abolitionism," he writes, "has been at work in many holy wars since the war against slavery." And so Delbanco would hold us back "from passing easy judgment on those who withheld themselves from the crusade, not out of indifference, but because of conscientious doubt."

I'd like to think that if I'd been a contemporary of Hawthorne and Melville — not to mention Douglass, Garrison, and Thoreau — that I would have had the courage and moral clarity to be among the abolitionists. But the truth is, no matter how virtuous I want to believe myself, I simply don't know. Nor, if we're honest, do any of us.

I do know, however, what it is to care deeply and urgently about an issue — a cause — of enormous magnitude, morally and politically, even spiritually, only to find myself at once attracted and repelled, fascinated and frightened, by a voice of radicalism.

WAKE UP! WITH THE CLOCK TICKING DOWN *on* CIVILIZATION, to be serious about climate change is to be RADICAL.

The first time I recall reading about Tim DeChristopher, it was in the spring of 2011, around the time of his trial. In the months between his conviction that March and his sentencing in late July, a number of stories and interviews popped up, and I came across a Q&A in the socialist UK magazine *Red Pepper*. "We are at a time in our movement," DeChristopher said there, "where we need to be honest" — that it's "too late to stop a climate crisis," and that averting unthinkable catastrophe will now require deep, urgent, transformative changes. "We should not try and hide our vision about what we want to change, of the healthy, just world that we wish to create. We are not looking for small shifts; we want a radical overhaul of our economy and society."

Now, you have to understand, I'm not exactly a lifelong lefty. I've never been much of a leftist at all. I spent two decades in the mainstream media, where I considered myself a thoughtful, centrist independent. I've never registered for any party. I was heavily influenced, I admit, by Bill Clinton's winning triangulations (if not his deceptions). I'm a climate activist now, but with my house in the suburbs, my two young children, and my spouse with her marketing MBA, I'm an unlikely radical, to say the least.

So when I read DeChristopher in *Red Pepper*, my first reaction was: "No. What are you doing? You can't say that stuff. This sort of talk, if it goes too far, has consequences. People are listening to you now. If the movement radicalizes, we'll alienate people, we'll be marginalized, we'll never get anything from Congress — we'll sacrifice genuine, if incremental, progress for the sake of some kind of moral, or ideological, purity. And we don't have time for that. We have to take whatever progress we can get."

I was still trying to fit my ideas of what needed to be done inside the suffocatingly cramped quarters of the politically "possible" at that moment. I had yet to fully face the facts of the situation in front of us. I wasn't as far along as DeChristopher.

But that fall, the news from the climate front was unrelentingly grim: global emissions set new records, extreme weather and melting ice caps showed accelerating climate impacts, the IEA told us we're on track to blow past the 2-degree limit on our way to 6 degrees, Oxfam reported that climate change is already threatening global food security . . . and it went on. Meanwhile, a presidential campaign got going under the influence of the fossil-fuel funded Tea Party, pushing Republicans ever further into denial and obstruction. It became clear that even modest, incremental steps — much less comprehensive, economy-wide national measures, leading to binding global commitments — were a pipe dream in Washington.

By late December, I bottomed out — in despair for the planet and my children's future. "We're fucked," I realized. "Now what?"

More or less at that moment, Tim DeChristopher came back into view, in a long, astonishing interview with Terry Tempest Williams in

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Orion, recorded the previous May as DeChristopher awaited his sentence. I see it as an essential, primary document of the climate-justice movement.

What happened, quite simply, is this: DeChristopher, a convict, convicted me.

In that interview, DeChristopher tells of the "shattering" moment in March 2008 when he met climate scientist Terry Root, a lead IPCC author, at a symposium at the University of Utah:

She presented all the IPCC data, and I went up to her afterwards and said, "That graph that you showed, with the possible emission scenarios in the twenty-first century? It looked like the best case was that carbon peaked around 2030 and started coming back down." She said, "Yeah, that's right." And I said, "But didn't the report that you guys just put out say that if we didn't peak by 2015 and then start coming back down that we were pretty much all screwed, and we wouldn't even recognize the planet?" And she said, "Yeah, that's right." And I said: "So, what am I missing? It seems like you guys are saying there's no way we can make it." And she said, "You're not missing anything. There are things we could have done in the '80s, there are some things we could have done in the '90s — but it's probably too late to avoid any of the worst-case scenarios that we're talking about." And she literally put her hand on my shoulder and said, "I'm sorry my generation failed yours."

"Once I realized that there was no hope in any sort of normal future," DeChristopher tells Tempest Williams, "I realized that I have absolutely nothing to lose by fighting back."

Actually, DeChristopher does allow some hope. "If you look at the worst-case consequences of climate change, those pretty much mean the collapse of our industrial civilization," he tells Williams. "But that doesn't mean the end of everything. It means we're going to be living through the most rapid and intense period of change that humanity has ever faced. And that's certainly not hopeless. It means we're going to have to build another world in the ashes of this one. And it could very easily be a better world."

DeChristopher expresses here what I had been repressing. He knows that building the sort of movement that can "fight back" — and create the conditions in which we can build that better world — will require something of us beyond the ordinary conduct of politics. The climate crisis, he says, justifies "the strongest possible tactics in response," by which DeChristopher means

"If there is no struggle there is no progress." — Frederick Douglass

"nonviolent resistance." That doesn't mean everyone has to go to jail, he says, but "the willingness for that is what's necessary. That willingness to not hold back, to not be safe."

The willingness to not be safe.

"You can't move the center from the center," DeChristopher goes on to say near the end of that interview (referring to Naomi Klein's often-quoted statement that the movement's job is to "move the center"). DeChristopher adds: "If you want to shift the balance — if you want to tilt that scale — you have to go to the edge and push. You have to go beyond what people consider to be reasonable, and push."

DeChristopher is currently serving the remainder of his sentence at a halfway house in Salt Lake City. His official release is set for April 21.

Tim DeChristopher is an abolitionist. And when I think about the ways in which his story and his words have affected me, I can only empathize with Andrew Delbanco's brief for "conscientious doubt." I know that DeChristopher can be a little scary. He scared the shit out of me.

But here's the rub: today, in our present crisis, one can easily argue that those who will have the "blood" on their hands, will not only be the denialists and the obstructionists on the right, but the moderates, the cautious pragmatists — the reasonable, serious, center-left types — who fail to acknowledge the true scale, urgency, and gravity of the climate crisis, and so fail to address it in any meaningful way.

People like that (and I was one of them) will say that people like DeChristopher have no "plan," no "workable solutions." But as any number of seasoned activists will tell you, it's not Tim DeChristopher's or the climate movement's job to offer detailed policy prescriptions that fit within the confines of our current politics. The movement's job is to tell the truth, however extreme — and to force those in power to recognize that even the outer limit of what our current politics will allow (a modest carbon tax, for example) is utterly inadequate to the crisis. Its job is to force that reckoning. To confront — and be prepared to sacrifice.

Yes, radicalism still carries risks, as it always has. But today those risks are mainly political, in the near-term. And at a moment when political possibility is closed off, we have to ask, are we actually risking anything meaningful at all? You might say I'm understating the risks of radicalization, that there may be other real consequences, from the personal to the social: that friendships, marriages, families may be torn apart; jobs lost, careers ruined, life options foreclosed; that there will be economic hardship, that social unrest, even violence, could erupt (just ask anyone over 55). Yes, I understand.

Meanwhile, the risks of moderation, of accepting and working within our current political constraints, are infinitely more grave. The risks of moderation are a matter of life, death, and suffering for untold millions of human beings, alive today and yet to be born. If we can't radically alter our politics — radically expand the limits of what's politically thinkable, as the abolitionists did in Lincoln's day — then we might as well not even talk about "climate action."

We might as well change the channel, and drift back to sleep.

On January 24, Congressman Markey joined his colleague Henry Waxman of California and Senator Sheldon Whitehouse of Rhode Island — three of the most vocal climate champions in the United States Congress — in sending a letter to President Obama, informing him that they are creating a special "bicameral task force on climate change." It's a strongly worded letter. "We believe, as you do," they write, "that climate change is a profound threat to our nation, that our window for preventing irreversible harm is rapidly closing, and that leaders have a moral obligation to act." They call upon Obama for "decisive presidential leadership." This does not include, at least in their letter, any mention of the Keystone XL pipeline. But it does include "executive action" — such as using the EPA's authority under the Clean Air Act to regulate existing power plants — to ensure that U.S. emissions are reduced "at least 17 percent below 2005 levels by 2020."

Yes, that's the same target Obama pledged at Copenhagen, and the same as the 2009 Waxman-Markey bill. Never mind that the window is "rapidly closing." With fossil-fuel funded deniers controlling the House, with the U.S. Senate no longer bound to 51-vote majority rule, even the strongest advocates for climate action in Congress make no pretense that what's necessary — that what science demands — can be seriously discussed in Washington.

As I write this, President Obama's State of the Union address is still days away. There's chatter about another "strong" statement on climate. But it's too much to expect that the president is finally ready to lead, to level with the American people about what it would actually mean to "respond to the threat of climate change," as he said on January 21 — in a speech invoking Lincoln and the abolition of slavery — and "preserve our planet, commanded to our care by God."

No, the only thing that matters now is whether there are enough of us ready to lead him, and the rest of our country, in the direction that science — and hope, and patriotism, and love — tell us we must go.

This Sunday, in Washington, we'll begin to find out.

"If there is no struggle there is no progress," Frederick Douglass said in 1857. "Those who profess to favor freedom and yet deprecate agitation are men who want crops without plowing up the ground; they want rain without thunder and lightning. They want the ocean without the awful roar of its many waters. This struggle may be a moral one, or it may be a physical one, and it may be both moral and physical, but it must be a struggle. Power concedes nothing without a demand. It never did and it never will."

Mr. President, I'm with Douglass. And DeChristopher.

Wen Stephenson (@wenstephenson) is a founding member of the grassroots climate-action network 350 Massachusetts.

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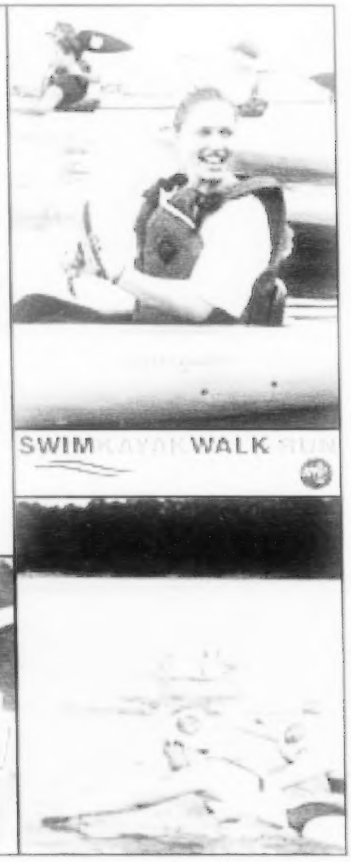

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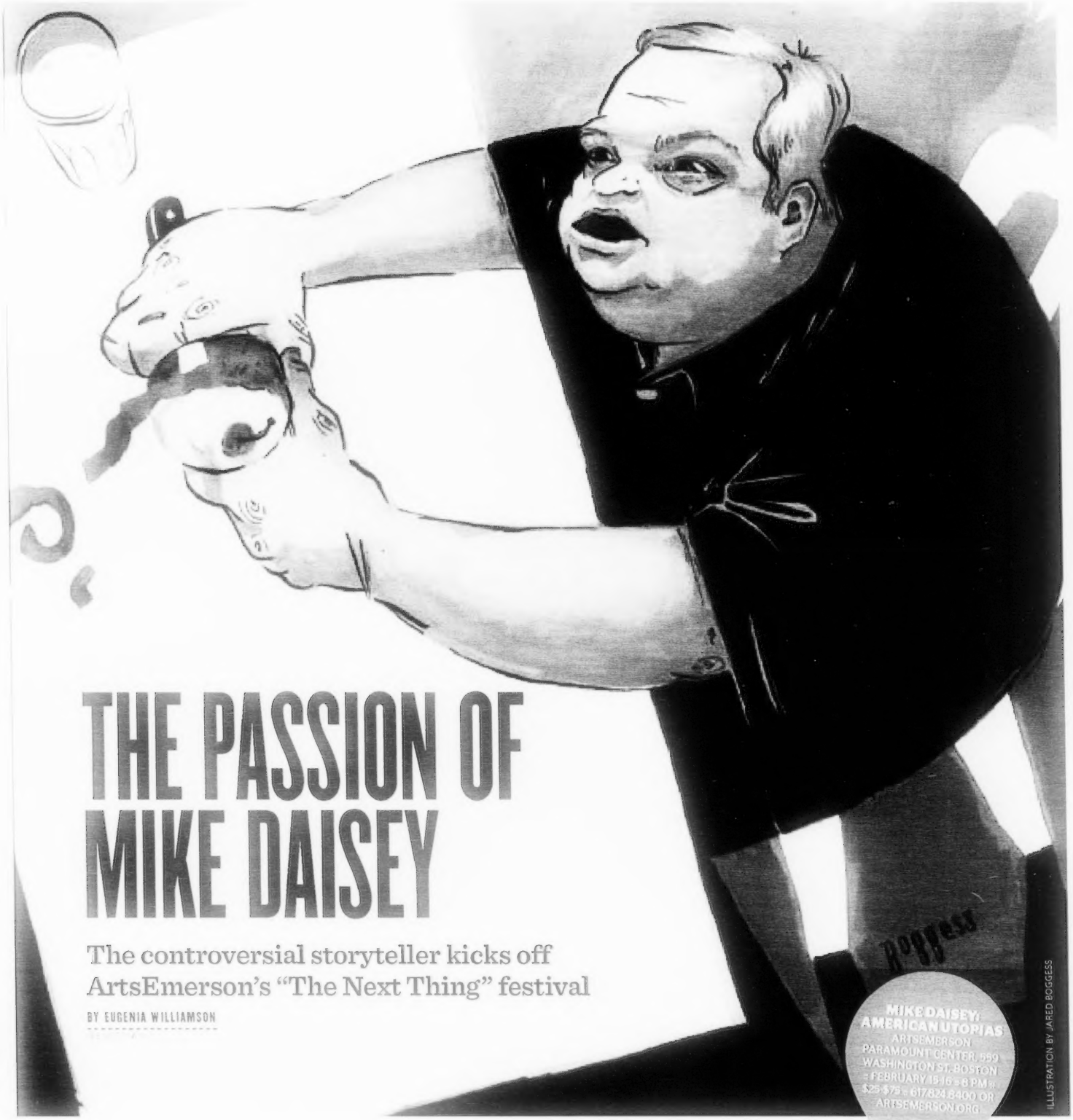

THE PASSION OF MIKE DAISEY

The controversial storyteller kicks off ArtsEmerson's "The Next Thing" festival

BY EUGENIA WILLIAMSON

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Last January, storyteller Mike Daisey achieved a level of celebrity rarely attained among the off-Broadway set when the public radio program *This American Life* aired portions of his monologue *The Agony and the Ecstasy of Steve Jobs*. After the broadcast, a reporter discovered that Daisey had fabricated and conflated some details of his account of his trip to the Foxconn factory in Shenzhen, China, that produces Apple products.

The reporter's findings caused *This American Life* to retract the story and to air an uncomfortable conversation between Daisey and host Ira Glass. That episode, "Retraction," received more attention than any other in the show's history. In the ensuing scandal, Daisey was pegged as a liar, a sociopath, and worse. In a story for *The Baffler* magazine about the pathos of *This American Life*, I exonerated Daisey for having given public-radio listeners what they wanted.

Recently, I called Daisey to talk about life-after-scandal and his new piece, *American Utopias*, which he brings to ArtsEmerson's "The Next Thing" festival this weekend.

What's up with your new monologue? It's fundamentally about three different participatory communities: people who are very obsessed with Disney World, people that participate in Burning Man every year, and Occupy Wall Street. What do all three of those social structures say, anthropologically, as different communities?

In the theatrical event, gathering people together actually is its own kind of community building. It also mirrors these events as a time-based utopian exercise: we gather together, and we transfer our standard roles into being audience and participants . . . then we go back to our regular lives changed or unchanged by our experiences.

They're all incredibly similar in that for the people who throw themselves into it, it's the most important place on earth.

In the aftermath of the scandal, what's been challenging for you? People who've never seen your work in the theater — and never would, and never will, and never intended to — feel free to shit on you. It was mostly an Internet phenomenon. In fact, I've never actually had an encounter on the street [where someone says] "You! You upset my public-radio boyfriend! I'm mad at you!"

Did you read your own press? It's my job as a small independent artist to be aware of how people are talking about my work. I read everything anyone wrote about that scandal.

To be clear, it's not actually over. I'm being taught in many college courses. One of the things that college students do now is that they often set up a Tumblr, or the professor does, so everyone writes their essays about my behavior.

It's actually really useful. I'm a white man, I'm mostly straight, and in some ways . . . my life is very conventional. It's actually very useful to understand what objectification is like.

Why do you suppose people were so preoccupied with what you did? Every scandal's the same, and it's absolute. . . . [Its object] is never going to have a job again and be set on fire and killed, and then no one ever talks to that person again, ever, and so there's no danger that anyone will learn anything from anything that's happened. And everyone marches forward blindly into the future. We need a new system right now. It's super crazy.

I was amazed by the next literary scandal involving Jonah Lehrer. Everyone had to write equivalency articles, but it's wildly different. . . . I conflated these things and then changed this other thing, but actually the facts of the labor situation are the same. Then, on the other side, they're like, "He [Lehrer] said Bob Dylan said things," but no one really gives a shit what Bob Dylan said. I felt some degree of empathy [for Lehrer], but I didn't feel as much as I think I normally would.

Documentary theater seems to be gaining traction. Did you have any part in that? I heard the term "documentary theater" once or twice before the scandal, but to be perfectly honest, I only really started hearing the term after people were concerned that I had ruined it. No one was talking about [my work as] documentary theater before the scandal, because it's so self-evident that I'm actually a storyteller.

I don't believe in nonfiction anymore. . . . I'm really interested in the myth of objective journalism, and I think that that mythology, especially in America, is a potent poison, and it's a huge part of why our journalism is so fundamentally fucked up and our public discourse is fucked up. If we accepted and understood that there is not true objectivity, that people who write always have a point of view and in fact they probably should, then we can start having a valid conversation on who holds what kind of point of view.

> "People who've never seen your work in the theater — and never would, and never will, and never intended to — feel free to shit on you."

THE TNT SHORT LIST

Like Daisey's anthropologic commentary on American culture is just the beginning of what ArtsEmerson has in store for festival goers at **The Next Thing (TNT) Festival**. A collaboration with New York's Under the Radar Festival, which spotlights new theater productions from around the world, TNT is 10 full days of live contemporary performances, music, screenings, live streamed events, workshops, talks, and more. We've pulled out a few of the festival highlights for you:

New York City Players: *Vision Disturbance* » Downtown New York playwright and director Richard Maxwell directs his New York City Players in Christina Masciotti's play about a middle-aged woman whose stress from her recent divorce leads to vision problems and a complicated relationship with her eye doctor. (February 20-23 : Paramount Center Mainstage)

***Birth Breath Bride Elizabeth* »** What do you get when you throw Princess Di, Elvis Presley, a bride-zilla and Frankenstein into a blender and spit them out? Well, something like this "post-feminist manifesto" in which a mad academic named Mary Shelley Breath delivers a zany, solo lecture on social criticism that spans topics and eras. Presented by the Sleeping Weasel theater company. (February 22-23 : ArtsEmerson Jackie Liebergott Black Box Theatre)

A (radically condensed and expanded) SUPPOSEDLY FUN THING I'LL NEVER DO AGAIN after David Foster Wallace » Five actors recreate and bring to life audio recordings of late lauded writer David Foster Wallace — including readings of his short fiction and essays and an interview he once did on German TV — backed by moving props and clips of the recordings mixed live onstage. Directed by Daniel Fish. (February 22-24 : Paramount Center Studio 7)

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A taste of Sycamore.
Page 32.

PHOTO BY JOEL VEAK

FOOD COMA

[illegible]

BY MC SLIM JB

FOR FOOD GEEKS accustomed to dining in urban Boston, it's easy to be a little dismissive of suburban restaurants. After too many underwhelming meals at places more than a few miles from the State House, optimism fades. So it's a pleasant surprise to run across newcomer Sycamore, where chef/owner David Punch is working much the same vein he did at Jamaica Plain's Ten Tables and its Cambridge sequel: cooking refined, seasonal New American cuisine with a strong French accent, adding a sophisticated drinks program, and keeping the atmosphere relaxed.

Bar manager Scott Schoer (ex-Abigail's) starts by slinging serious, historically grounded craft cocktails at his comfy 10-seat bar. Examples include the Ghost of Mary ($10), an albino Bloody Mary variant made with tomato water and a house-pickled green bean, and the Corpse Reviver #2 ($11) of gin, white quinquina, Cointreau, lemon, and absinthe — drink two and you might be feeling zombified. On the French-leaning wine list, bottles of white run from $30 to $82, reds from $30 to $140, with a midpoint around $55. The by-the-glass list is gentler ($7–$12): draft wines like the citrusy, barely off-dry 2012 Gotham Project Finger Lakes Riesling ($7/glass, $18/half-liter) and nightly red pours like a 2010 Château de Caladroy ($8), an earthy Syrah blend from Languedoc-Roussillon, are useful bargains. The tightly curated beer list, with six drafts ($6–$7) and seven cans and bottles ($3–$14), leans local with offerings like Jack's Abby Jabby Brau on tap ($6), a session lager brewed in Framingham with surprising hoppy depth and maltiness for the low-alcohol style.

SYCAMORE

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Grazers will be very happy with bar snacks like gougères ($4), French cheesy poofs (eat 'em while they're hot), and chorizo croquetas ($5), fantastic crunchy deep-fried nuggets of smoky-hot Spanish cured sausage and mashed potato, with almond romesco for dipping. Appetizers include the ravishing grilled cobia ($13), a few slices of a firm-fleshed fish that is increasingly appearing on Boston-area menus with a local focus, tasting like a cross between wild salmon and swordfish. Here, it's accompanied by chili-hot harissa, couscous, and a smear of charred sweet-onion puree. Another fine starter is drawn from the nightly $33 three-course prix fixe "blackboard menu": a smoothly pureed, complexly spiced Turkish red-lentil soup ($10) garnished with a shredded-carrot fritter and a drizzle of yogurt.

Entrees include one rather above-average vegetarian dish, "choux farci" ($21): cabbage stuffed with an assortment of mushrooms and baked, flanked with a sweet, soft polenta and sauced with a mushroom jus. In proper French bistro fashion, steak frites ($27) boasts a hefty slab of grilled beef — here using the less-seen top sirloin, a deep-red, well-marbled, faintly chewy cut — in red-wine jus with a dollop of marrow butter and a pile of excellent, largish fries. Another blackboard special, boudin blanc ($23), centers on one large, pale, mild-as-milk pork sausage with a kicky mustard-beer sauce, surrounded by good pommes purée and superb sweet/sour red cabbage flecked with fennel seeds. The magnificent Provençal fish stew ($24) offers manifold seafood flavors, including a big hunk of monkfish, mussels, four perfect littlenecks in the shell, a crouton slathered with intense rouille, and especially a deep-flavored tomato/saffron broth based on quality crab stock.

The short list of desserts features beauties like lemon pot de crème ($9), its velvety custard contrasted with brightly flavored huckleberries; the accompanying rosemary-tinged shortbread cookies would make a satisfying dessert by themselves. Service is brisk, amiable, and well-versed in the seasonal ingredients that drive the menu. The rather sparely decorated dining room and bar, little more than exposed brick walls and Edison bulbs, is loud when the house is packed. Your Bostonian friends might be skeptical, but alongside new neighbors like Farmstead Table, Sycamore makes the case that some restaurants in the 'burbs are good enough that they'd thrive in the city, too.

FIVE COURSES WITH:

BY LOUISA KASDON

WHEN CHEF LOUIS DIBICCARI wants something, he makes it happen. After deciding to cook professionally, he knocked on famous chefs' doors. (The guy does have a winning grin.) After starting Chef Louie Night out of his little Brookline apartment's kitchen in 2003, as sort of a goof on *Iron Chef*, he turned it into one of the city's most popular pop-up series. And now he's making his first foray as chef-owner, teaming up with his brother Michael DiBiccari, front-of-the-house manager extraordinaire, for the 120-seat Tavern Road, opening soon in Fort Point. What he didn't want to do, as it turned out, was be on *Top Chef* or *Chopped*.

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What happened with the TV shows? I blew it. I sat in the hotel room with the producers and the casting agents, and I just couldn't make myself want it. I had nothing to say. I couldn't get excited about the whole thing with the judges and those close-ups of the tension shots. I think I'm the only chef on my Congress Street block that doesn't have a show on the Food Network or PBS. It's funny because I love the idea of TV — love having Chef Louie Nights on film, and doing the cooking competition in real time with live guests and people watching on the web.

What and why is Tavern Road? When you open in a neighborhood, you have more of an obligation than just putting out a good chicken dinner and pouring great draft beer. Fort Point is the oldest and biggest arts district in New England. It's also become the center of the Innovation District, with lots of little high-tech companies launching in all the buildings on the block. We want to connect the dots between arts, technology, and hospitality. I started my career doing house parties in Brookline. We want to use our skills, talents, and hospitality so that Tavern Road feels like an extension of our house parties. "Eat, drink, bring friends." And hey, we have parking and a 2 am license!

What's your connection to the Fort Point neighborhood? Why are you so invested in the arts community? I lived here for a year about eight, ten years ago. And I loved it. It was all about the artists and kind of gritty, industrial, before the real-estate boom hit. It's become the new restaurant row. When Ming Tsai, Jody Adams, and Mario Batali all open on a block that already has Barbara Lynch, it says something about the neighborhood! Now, the artists are getting priced out, but the neighborhood still has the loft feel. It happens everywhere. Artists move in. People come, landlords take note, and the rents go up. We feel a strong connection to the Boston arts legacy. Our uncles, Adio DiBiccari and Angelo Casciari, were sculptors in Boston who created many of the great public statues around town. Adio's studio was on Tavern Road near his alma mater, the School of the Museum of Fine Arts. Adio was so good that the MFA sent him to Europe for a year just to see great art. Adio used to throw legendary parties at his studio on Tavern Road. Tavern Road will keep the feel of an artist's studio, a loft. The family connection to the arts is in our blood.

What should people eat at Tavern Road? If they are smart, they'll eat the porchetta: the best parts of a pig rolled into one, with a little lemon zest, fresh torn herbs, black pepper, and fennel pollen. Of course, the game birds, the goat, and the burgers will be pretty good too.

Do you ever take off that stupid hat? Never. Not in my whole life. No one would recognize me without the hat. My whole professional life I wore a baseball cap. Underneath I have a reverse Mohawk. I break it out at parties.

BEERADVOCATE

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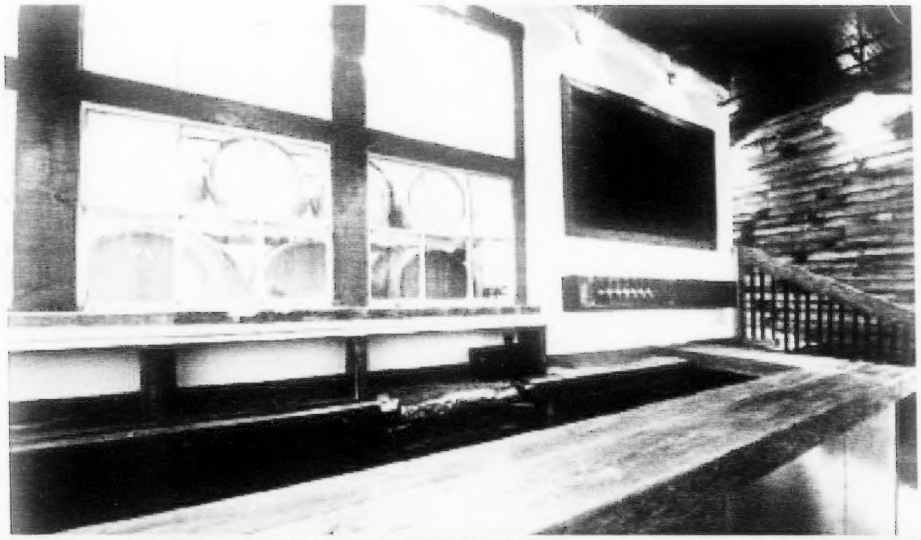
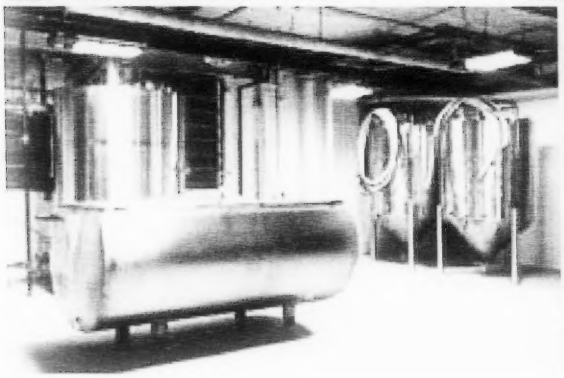
BY JASON & TODD ALSTRÖM





DESPITE BOSTON'S DIVERSE BEER SCENE, the city proper has hosted only three production breweries since 1986: Harpoon Brewery (1986), Samuel Adams (Jamaica Plain R&D brewery, 1988), and Tremont Brewery (Charlestown, 1993; closed). Soon, we'll have another: Trillium Brewing at 369 Congress Street in Fort Point.

For over two years, Trillium founders Jean-Claude (JC) Tetreault and his wife Esther have been homebrewing, incubating their dream of going pro at Greentown Labs (greentownlabs.org), gathering equipment, procuring a location, and incorporating their vision into brick and mortar. Though much of the design, space, and equipment is based on reclaimed materials, the ideas they bring to Boston's beer scene are fresh. Think "farmhouse brewery in a major city."

We recently had a chance to visit Trillium, where we talked to JC about his new venture — and sampled six of his beers. Let's just say we can't wait to try more. In the future, expect 100 percent New England beers, with core offerings, some using wild yeast and bacteria from the region, as well as limited-run beers. As for when Trillium will be open to the public, the word is "soon." "They're in the final stages of inspection with the city and expect to be brewing immediately after."

But rather than tell his story for him, we'll let JC take it from here.

Why Fort Point? Were there any hurdles? We really looked all over the Greater Boston market, but due to the diligence of our real-estate agent, we uncovered this little spot, which just happened to be in one of the most exciting neighborhoods in Boston in terms of both an enduring arts community as well as economic revitalization. It was an incredibly rough space, and we had to hack and scratch out a brewery in there. When we signed the lease two years ago, the promises of the development to come were attractive, but we never could have imagined being so immersed in the burgeoning residential, business, culinary, and arts community.

For all the positives of being part of focused neighborhood development, there were almost as many challenges associated. We had to go through a lengthy rezoning and facade/design review process and — given the other development going on in Fort Point — there were additional unexpected delays, such as the need for new natural gas pipes down in the alley behind our building.

What makes Trillium different? I think this may come across as a bit vague, but our beers are what we envision might have been made today, if a centuries-old beer culture had naturally evolved in New England. We take inspiration from artisan ingredients and practices and apply what is now known about brewing world-class beers.

Initial brewing capacity and distribution? We have a 10 bbl brewhouse and a 1.5 bbl pilot system. We'll do this all in a less-than-ideal space for a brewery, with low ceiling clearances and big concrete mushroom columns throughout the production area. We'll get additional cellar capacity as soon as we can, but I'm not giving up our wood cooperage for stainless. We have the attached retail space for growler fills and bottles, but otherwise will self-distribute to a small number of ultra-local accounts.

What beers will launch Trillium? We expect to have four year-round beers and sour/wild beers from our barrel program once that matures, but we're going to launch with a single beer. That will be our expected flagship Trillium, a pale farmhouse ale. [*Boss: We rated this beer a 95.*]

Can people take a tour? Taste beers? Grab beers to go? We have the retail room open to the public where people can buy growlers and bottles to go. We're still working with the city to be able to do tastings, but unfortunately those details haven't been completely worked out yet. ■

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BY CASSANDRA LANDRY
CLANDRY@PHX.COM · @EATDRINKWRITE

WE'VE ALL BEEN TOLD that once upon a time, angry Bostonians dumped three shiploads of English tea in the harbor to protest taxes, but let's be real here — it was probably just really shitty tea, and they were doing what any of us would do when continually plied with subpar beverage choices. Now, 240 years later, Emerson grad Evy Chen has begun cold-brewing the kind of leaves that make Lipton look bad. Boston, meet Tea Cuvée.

READ MORE TEA LEAVES TEACUVEE.COM

Chen's love of tea and all its allure has been a part of her life from day one: her family tree is rooted deep in the Fujian province of southeast China, known for its production of some of the world's most exceptional tea. "I guess you could say tea runs in my family," she says, noting that her great-grandfather made his living trading teas to the West via ships.

Raised in China and educated in Switzerland and the US, Chen found her formative experiences with tea at odds with the cold-brew options on the market, since many bottled tea beverages are often made with inferior and artificial tea concentrates.

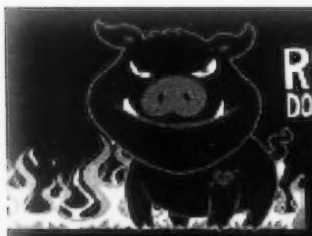
"Even loose-leaf teas available at fine teashops are doused with artificial fruit oils, chemicals, and sweeteners," she says. "This may help boost the flavor, but it destroys the essential minerals and antioxidants this delicate ingredient provides."

So, Chen did what many innovators do when faced with a lack of options: invented her own. Her innate respect for tea led to her sniff out sustainable and flavorful blends from around the world, and she aimed to preserve every bit of the integrity of the taste through cold-brewing: an extensive process that allows for flavor to be drawn out of the leaves slowly without damaging the goods. (Not only is cold-brewing proven to be more environmentally friendly, but it produces a lighter-bodied end result with less astringency and bitterness.) In 2010, in her senior year of college, her business plan to bring high-quality tea to the masses won her first place at the Emerson Entrepreneurship Expo.

A few years later, Tea Cuvée has become available at retailers all over the city. Chen is currently offering two flavors: the Moonlight label, with hints of apricot and jasmine, and the Amber label, scented with rosemary and orange. Both bottles go for $8.99 a pop, a small price to pay for a massive leap in quality.

"I've always thought tea drinking was such an unique experience that we are too busy to notice in our everyday life," she says. "Working with tea reminds me to slow down."

Put your business in the Spotlight! Contact Sherl@phx.com 617-859-3282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SATURDAY 16 AND SUNDAY 17

BOSTON WINE EXPO

Ah yes, the Boston Wine Expo, where we winos pony up and battle the crowds for a chance to put back approximately 1800 sips of vino from all over the world, and nobody is allowed to give us judgey eyes. The Seaport World Trade Center will once again throw open its doors for wine seminars and the main event: two afternoons of the Grand Tasting. Spit, don't swallow. Seriously.

Sat and Sun from 1 to 5 pm @ the Seaport World Trade Center, 200 Seaport Blvd, Boston

Seminars $25-$65; Grand Tasting $85-$185

wine-expos.com/wine/expo

SUNDAY 17

LAMB JAM 2013

It's baaaaack. (See what we did there?) The fourth annual Lamb Jam is bringing 18 chefs from three states to cook in four cut categories: leg, shoulder, shank, and breast. So for the love of all that is tender and lamb-y, prepare yourself. If you can't make it but wish you could taste every last thing by proxy, you're in luck: this year, we'll be live-tweetin' and Instagrammin' the festivities from the judges' table — follow along at @EatDrinkWrite!

3 to 6 pm @ the Charles Hotel, 1 Bennett St, Cambridge :: $60 :: boston.fansoflamb.com/lamb-jam-boston

MONDAY 18

A CAFÉ SUSHI POP-UP AT THE HAWTHORNE

Harvard Square's Café Sushi specializes in sushi so fresh and gorgeously plated, you almost don't want to attack it with chopsticks (but then you do, because you're a sushi-eating animal). And at the Hawthorne in Kenmore Square, just reading the exquisite menu's drink descriptions can make you seem elegant. So it makes sense that these two would pair up for a night of straight-up culinary class. Eat a four-course meal at the first seating, or ball hard and go for the seven-course. Either way, it'll be a deeply satisfying evening.

5:30 and 9 pm @ the Hawthorne, 500A Comm Ave, Boston

$75 for four courses, $100 for seven courses

cafesushi.eventbrite.com

THURSDAY 21

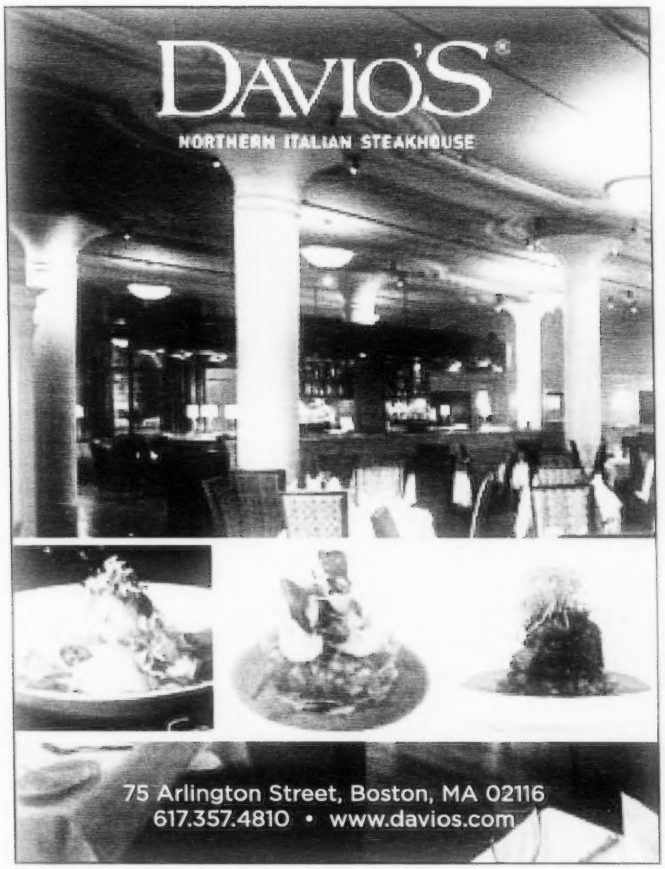
FOURTH ANNUAL BOSTON CHILI CUP

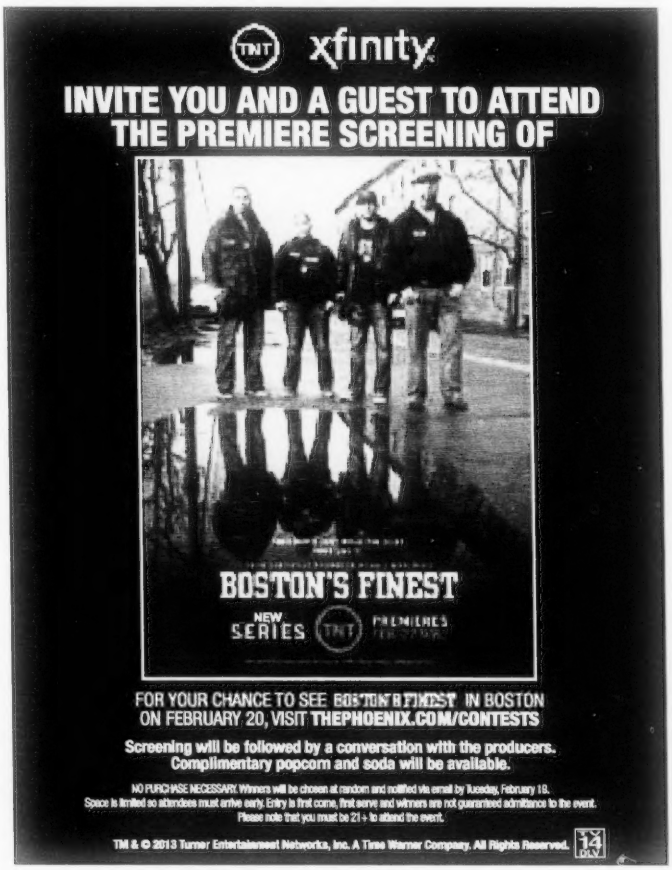
Chili fans, be warned: this here is a LOT of chili. Tonight, 21 different restaurants will be peddling their spicy stuff, and all you have to do is try them all, manage to avoid muddling which sample came from which, and choose the winner. Who needs normal dinner? Proceeds go to Community Work Services, and the Herland Brothers will be on hand to provide the soundtrack.

6 to 9 pm @ Faneuil Hall Marketplace, 4 South Market Building, Boston

$10-$15

bostonchilicup.eventbrite.com





DO
ARTS + EVENTS

DISCOVERY ENSEMBLE » *THE GLASS MENAGERIE* » LEOS CARAX » NICK OTTERMAN

The Year Million. Page 55.

PHOTO BY KELLY DAVIDSON SAVAGE :: KELLYDAVIDSONSTUDIO.COM

TEXAS IS THE REASON :: The New York post-hardcore/emo vets reunited last year for a handful of shows and now stop in town on a full-on North American reunion tour. Title Fight open :: Paradise Rock Club, 967 Comm Ave, Boston :: February 17 :: 7 pm :: $20 :: ticketmaster.com

MORE FUN
FOR MORE EVENTS, FOLLOW US ON TWITTER @BOSTONFUNSHIT OR LIKE US AT FACEBOOK.COM/BOSTONFUNSHIT

COMPILED BY ALEXANDRA CAVALLO

HOT TIX

THALIA ZEDEK: RESIDENCY AT T.T.'S [PLAYING CLASSIC ALBUMS IN THEIR ENTIRETY] :: March 4 – 11 – 18 – 25 at T.T. the Bear's Place, Cambridge :: $10 :: ticketweb.com

OLD 97's :: March 11 at the Sinclair, Cambridge :: $25 :: loveverybostonc.com

CITIZEN COPE :: March 14 at the Wilbur Theatre, Boston :: $29.50 :: ticketmaster.com

LOCAL H :: March 25 at Brighton Music Hall, Allston :: $15 :: ticketmaster.com

GARBAGE + IO ECHO :: March 26 at the House of Blues, Boston :: $35-$49.50 :: livenation.com

SPIRIT FAMILY REUNION :: April 6 at the Sinclair, Cambridge :: $12 :: loveverybostonc.com

THE BOOK OF MORMON :: April 9-28 at the Opera House, Boston :: $22-$175 :: broadwayinboston.com

THE PRESIDENTS OF THE UNITED STATES OF AMERICA + ETERNAL SUMMERS :: April 11 at Paradise Rock Club, Boston :: $20 :: ticketmaster.com

BASNECTAR + THRIFTWORKS WITH MICHAEL MENERT [4/25] + ARCHNEMESIS [4/26] :: April 24 – 26 at the House of Blues, Boston :: $32.50-$50 :: livenation.com

BEN HARPER + CHARLES MUSSELWHITE :: May 4 at the Orpheum Theatre, Boston :: $39.50-$79.50 :: ticketmaster.com

PALMA VIOLETS :: May 6 at Brighton Music Hall, Allston :: $10 :: ticketmaster.com

GHOST B.C. + IDES OF GEMINI :: May 10 at Royale, Boston :: $20 :: loveverybostonc.com

VAMPIRE WEEKEND :: May 15 at Agganis Arena, Boston :: $37-$135.50 :: livenation.com

SOJA :: May 19 at the House of Blues, Boston :: $21.25-$45 :: livenation.com

FALL OUT BOY :: May 26 at the House of Blues, Boston :: $35-$45 :: livenation.com

BEYONCÉ: "THE MRS. CARTER SHOW WORLD TOUR" :: July 23 at the TD Garden, Boston :: $45-$250 :: livenation.com

TRAIN + THE SCRIPT + GAVIN DEGRAW :: July 27 at the Comcast Center, Mansfield :: $17.50-$67.50 :: livenation.com

FRI 15

When Columbia, South Carolina's Chaz Bundick, a/k/a chillwave champion **Toro y Moi**, let his bedroom project out into the world and into our ears with 2011's stellar *Underneath the Pine*, the Interwebz were a-buzzin'. As were we. But, we wondered, was this a flash in the chilled-out pan? Not so, if *Anything in Return* (Carpark) — a jazzed up, more polished sophomore effort — is any indication. Catch his wave for yourself when he plays the 'Dise tonight. Wild Belle and Dog Bite open.

Paradise Rock Club, 967 Comm Ave, Boston :: 8 pm :: $20 :: ticketmaster.com

TUE 19

Your move, **Solange**. Older sister Beyoncé ruled the Super Bowl halftime show while lil' sis tweeted her heart out from the figurative sidelines. (Big sis also just announced her "Mrs. Carter Show World Tour.") But the inevitable overshadowing will grow less and less daunting as November's *True* makes the rounds through the clubs and the anticipated follow-up hits later in '13. Fuck it, Solange is already one of the most stylish women in pop.

Paradise Rock Club, 967 Comm Ave, Boston :: 7 pm :: $20 :: ticketmaster.com

FRI 15

The **Bad Plus**, the piano trio who first gained notoriety for mixing Black Sabbath and Neil Young into their sets of jazz standards and thorny originals, now take on Stravinsky in the Boston premiere of *On Sacred Ground: Stravinsky's Rite of Spring*, accompanied by a video mix from lighting designer Cristina Guadalupe and film director Noah Hutton.
Institute of Contemporary Art :: 100 Northern Ave, Boston :: 7 pm + 9:30 pm :: $35 :: 617.876.4275 or worldmusic.org

SAT 16

As suggested by the title, Rob Grant's ***Mon Ami*** (2012) is a buddy movie, but with a twist — as well as slashes, chops, spurts, gouges, and other standbys of the slasher genre. The two friends of the title plan a kidnapping and it goes so gruesomely, hilariously wrong that they make the culprits in *Fargo* look like criminal masterminds. This Valentine's weekend schlock fest is brought to you by the well-meaning but demented people of All Things Horror and is a perfect date-night option for all those horror-buff lovebirds.
Somerville Theatre, 55 Davis Square, Somerville :: 8 pm :: $10; $15 couples :: 617.625.5700 or somervilletheatreonline.com

WED 20

Not likely you're going to make it out to Europe this spring to catch **Eddie Izzard's** standup at one of the dates on his "Force Majeure" world tour? That's cool — you can travel a much shorter distance to see the whipsmart British comedian and activist receive Harvard's **6th Annual Outstanding Lifetime Achievement Award in Cultural Humanism**. After the awards ceremony, Izzard sticks around for a standup performance *and* Q&A. And you don't even have to leave Massachusetts.
Memorial Church, Harvard Yard, Cambridge :: 8 pm :: $25; $5 students [limited availability] :: ofa.fas.harvard.edu

THU 21

As with many a "comedian's comedian," **Bill Burr's** particular flavor of humor doesn't always go down easy. Outspoken and an unapologetic provocateur, Burr sometimes seems to be seeing how far he can push the envelope with his audience, just for the fuck of it. But guess what? The dude is funny and, not-PC as 99.9 percent of shtick may be, most of it is spot-on. It's funny because it's true! Must be why he's booked not one but six shows at the Wilbur this weekend, kicking off with a double header tonight.
Wilbur Theatre, 246 Tremont St, Boston :: February 21-23; tonight @ 7 + 9:45 pm :: $39.75 :: ticketmaster.com

FREE EVENTS

ONE BRICK BOSTON'S FEBRUARY SOCIAL WITH SLUMBREW ::

:: The Kinsale, 2 Center Plaza, Boston :: February 19 from 5:30 to 7:30 pm :: boston.onebrick.org

J.M. RODNEY'S MEDICINE SHOW "DOES THIS COME IN MAUVE?" ::

:: Middlesex Lounge, 315 Mass Ave, Cambridge :: February 20 @ 7:30 pm :: ryandouglasscash4gold.com/shows.htm

CRABBIE'S NIGHT AT CORNWALL'S ::

:: Cornwall's, 654 Beacon St, Boston :: February 20 @ 7 pm :: 617.262.3749

ASSEMBLE! WITH MOMENTUM COLLECTIVE ::

:: Emerald Lounge in the Revere Hotel, 200 Stuart St, Boston :: February 20 @ 7 pm :: futureboston.com

DJ DAYGLOW + DJ CHADLEY ::

:: Good Life, 28 Kingston St, Boston :: February 20 @ 9:30 pm :: goodlifebar.com

WHITEY: THE LIFE OF AMERICA'S MOST NOTORIOUS MOB BOSS DISCUSSION ::

:: Porter Square Books, 25 White St, Cambridge :: February 21 @ 7 pm :: portersquarebooks.com

ROAD TRIP TO

PROVIDENCE, RI

THIS WEEKEND, Cupid's flapping to Providence in his gimp mask and leather harness — which can only mean it's the 40th installment of the Fetish Fair Flea Market. This three-day celebration of kink brings together New England's dirtiest minds, making it the primo place to pick up anything from nipple clamps to a Linux sysadmin (tech headhunters, you can't beat the FFF's networking prospects — well, not without their consent, anyway). Here's our pick of con highlights — and, if you plan on venturing out of the hotel — a rough guide to Providence.

10 PLACES WE LOVE

Take it from us: a full day of browsing ball gags works up an appetite. You'll probably be really hungry, too. (Zing!) So you're going to want to head over to the **Providence Oyster Bar**, where you can slurp down oysters for a mere buck a pop as part of their daily aphrodisiacal "Appy Hour" — which should put you in the mood to test out your new purchases back at the hotel.
283 Atwells Ave :: 401.272.8866 :: providenceoysterbar.com

Want to hang with some chill locals at the *Providence Phoenix*'s 2012 pick for "Best Bar"? You'll find them at the **Avery**, a laid-back hangout and favorite among service-industry folks. They've got eight taps, more than 40 bottles, and dirt-cheap Gansett tallboys, plus more than 70 whiskeys, all poured by very friendly servers.
18 Luongo Memorial Square :: 401.751.5920 :: averyprovidence.com

If it's quality craft suds you're after, we'll point you in the direction of **Julian's** every time. Sure, they have "only" 18 draft lines, but that's good, because you're going to have a hard time choosing from their impeccable selection (so get a flight and sample four of them; savor, hydrate, repeat).
318 Broadway :: 401.861.1770 :: juliansprovidence.com

After all that carousing, you're going to need eggs and Bloodies. Get 'em at **Nick's on Broadway**, which just might have the best brunch in the state (testament are the crowds jam-packing the joint on late weekend mornings year-round). But it's worth waiting for perfectly poached eggs atop savory bread pudding and the tastiest frittata west of Italy.
500 Broadway :: 401.421.0286 :: nicksonbroadway.com

If you thought the Flea was the only place in town where you could ogle fine vinyl, think again: **Olympic Records**' bins are filled with classic wax and new arrivals. Bring some quarters for the three vintage pinball machines and random goodies like old-school Nintendo games and Olympic T-shirts.
580 Wickenden St :: 401.301.9266 :: olympicvinyl.tumblr.com

Sure, you just picked up some sweet leather chaps — but if you're in the market for something with a bit more, ahem, coverage, just mosey over to **Rocket to Mars**, the best place in town to score sweet vintage threads. Sweaters, scarves, sundresses, boots and pumps, purses, and so much more — it's a West End gem for all things vintage.
144 Broadway :: 401.274.0905

Need a pick-me-up? Energize yourself at the **Coffee Exchange**. For close to 30 years, this small-batch roaster has been brewing up environmentally sustainable, organically grown, fair-trade joe. So that's nice. Plus, their Mocha Java Blend rules.
207 Wickenden St :: 401.273.1198 :: sustainablecoffee.com

Lunchtime! You likely spent most of your cash at the Flea (or at the bars last night), so get the best bang for your midday buck at **Wise Guys Deli**. Subs come in one big size — a measly six-inch grinder? Fuggedaboudit! — and are more than reasonably priced (every sub is under $9), considering the quality ingredients. Their 25 specialty sangwiches salute Italian gangsters, both fictional (Luca Brasi) and real (John Gotti).
133 Atwells Ave :: 401.621.8111 :: wiseguysdeli.com

Want to sneak a little culture into your big hedonistic Providence weekend? Visit **AS220**, one of the city's liveliest non-profit art spaces. Check out exhibit "Echoes and Shadow," featuring new works by Stephen Brownell (known for stark paintings of urban Providence) and Sarah Clover (whose past body of work includes lace and gloves cast in iron), on display throughout February.
93 Mathewson St :: 401.831.9327 :: as220.org/galleries

Let's wrap up our trip where it started, shall we? At the bar. Our favorite dive in town, specifically: **E & O Tap**. *Usually* the second stop on the West End Pub Crawl (start at the Avery, get rowdy at the E & O, collapse at the Scurvy Dog), the E & O is a dive even by dive-bar standards, but has some great stuff on tap and heavy-handed pours. Note: foosballers should bring their A-game.
289 Knight St :: 401.454.4827 :: eandotap.com

GETTING THERE
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WORD ON THE TWEET "AT THIS TIME TOMORROW IL BE CRUISING FROM THE CITY THAT NEVER SLEEPS TO THE CITY THAT NEVER SLEPT. ONE MAY SAY IT'S DIVINE #PROVIDENCE." VIA @PAPAGRANDE_

FETISH FAIR FLEA 2013

Even if this isn't your first Fetish Fair Flea, the full lineup can make your head spin. But let us be your kink sherpa — below are some of our fave highlights. But first, the basics. The Flea takes place February 15-17 at the Omni Providence Hotel (One West Exchange St, Providence). For the general public, tickets are $30 (full weekend), $10 (Friday only), $20 (Saturday or Sunday only). Find tons more info at nelaonline.org.

"Captive Moments" photography exhibit [Friday-Sunday] Erotic scenes, caught on film — we don't really need to sell this one do we? Remember, look, but don't touch. But if you wanna try this at home, aspiring boudoir photogs should check out the DIY seminar "Fucking with Your Camera" [Sunday @ 1:45 pm].

Fetish Fashion Show [Friday @ 8 pm] See models vamping in such creations as the fantasy-infused leatherwear from Cloak and Dragon, the punky pinup getups from Lost Boutique, and (wait for it) Utilikilts. Get full deets at fetishfashionshow.com.

"Backdoor Antics: Practicals of Anal Sex" [Saturday @ 1 pm] Fundamentals are always important — especially when they involve your fundament. And your kink sherpa for this seminar is none other than Midori, the educator and writer perhaps best known for her book *The Seductive Art of Japanese Bondage*. You're in good hands.

"Erotic Hypnosis 101 for the Intensely Curious" [Saturday @ 2:45 pm] "You are getting very horny. . . ." A night out with Frank Santos this is not, but rather a primer on the art of the mindfuck, led by instructor Bryan Cassidy (a/k/a "Hypnoguru").

Fetish Speakeasy [Saturday @ 8 pm] Cirque du so lewd? These swingers do it with rope suspensions and aerial silks, with tunes courtesy DJ Punketta Doilie and DJpet.

MAIN PHOTO: CREATIVE COMMONS/ HEIDI GUMULA

TO-DO

THURSDAY 14

FLIRT FEST 2013 › The name pretty much says it all. As usual, they'll be crowning Boston's Biggest Male and Female Flirt, so bring your A-Game › 7 pm › Bell In Hand Tavern, 45 Union St, Boston › $14-$20 › theflirtfest-es2002.eventbrite.com

FUCK VALENTINE'S DAY › As is their wont, Bukowski's issues a big fuck you to the holiday du jour with a no-frills anti-party for the lovelorn, cynical, and booze-thirsty. "No bullshit. Just drinking." › 11:30 am › Bukowski Tavern (Cambridge), 1281 Cambridge St, Cambridge › Free › 617.497.7077

MORTIFIED › Bring your teen angst artifacts (journals, poems, letters, lyrics, home movies, schoolwork) to share in front of total strangers › 8 pm › Oberon, 2 Arrow St, Cambridge › $15 › 866.811.4111 or cluboberon.com

"SOLSTICE CIRCUS: LOVE IS IN THE AIR" › Aerial feats with music by Birthday Wishes + Melvern Taylor and His Fabulous Meltones + Solstice Circus › 8:30 pm › T.T. the Bear's Place, 10 Brookline St, Cambridge › $12-$15 › 617.492.2327 or ticketweb.com

UPSODOWN › Valentine's Day Mardi Gras party, with contemporary art, performance, and music › 6 pm › New Art Center, 61 Washington Park, Newtonville › $25; $20 advance › 617.964.3424 or newartcenter.org

FRIDAY 15

"SEX AT THE ZOO" › With Jennifer Gresham, Zoo New England Director of Education. Adults only › 6 pm › Franklin Park Zoo, 1 Franklin Park Rd, Boston › $25; 21 and up › 617.541.5466 or franklinparkzoo.org

SATURDAY 16

MODEL ENGINEERING SHOW › Exhibits steam engines, aircraft engines, locomotives, clocks, model boats, and more, with several hands-on experiments › 10 am › Charles River Museum of Industry and Innovation, 154 Moody St, Waltham › $7; $5 students, seniors › 781.893.5410 or crmi.org

VILLA VICTORIA CELEBRATES CHINESE NEW YEAR › Featuring young artists from the Chinese Folk Art Workshop performing traditional music and dances from various regions of China › 3 pm › Villa Victoria Center for the Arts, 85 West Newton St, Boston › Free › 617.927.1707 or iba-etc.org

SUNDAY 17

ROGUE BURLESQUE: "FILM STRIP" › Movie-themed burlesque performance › 8 pm › Oberon, 2 Arrow St, Cambridge › $20-$25; $15-$20 advance › 866.811.4111 or › cluboberon.com

MONDAY 18

PRESIDENTS' DAY FAMILY FESTIVAL › Featuring presidential storytelling, creative activities, museum tours and demonstrations, and live musical performances › 10:30 am › John F. Kennedy Library and Museum, Columbia Pt, Boston › Free with price of admission: $12 › 866.535.1960 or jfklibrary.org

TUESDAY 19

"GAME OVER" › Weekly game night with board games, nerd games like Magic the Gathering, fighting games, Dance Central, DJ Hero, Rock Band, and more › 5 pm › Good Life, 28 Kingston St, Boston › Free; $10 to enter Magic the Gathering booster draft › 617.451.2622 or goodlifebar.com

ONE BRICK BOSTON FEBRUARY SOCIAL › Free appetizers with Slumbrew will be on hand to talk beer and offer some raffles for Slumbrew swag › 5:30 pm › Kinsale, 2 Center Plaza, Boston › Free › 617.742.5577 or boston.onebrick.org

THURSDAY 21

GARDNER AFTER HOURS › With conversations in the galleries, Victorian parlor games, and sparkling drinks by the Courtyard › 5 pm › Isabella Stewart Gardner Museum, 280 the Fenway, Boston › $15; $12 seniors; $5 students › 617.566.1401 or gardnermuseum.org

ACTIVISM

THURSDAY 14

ARLINGTON SPEAKOUT: ONE BILLION RISING › *Bring stories, songs,* poems, and the like to share to support the cause to stop violence against women and girls › 7 pm › Calvary Methodist Hall, 300 Mass Ave, Arlington › Free › onebillionrising.org

VALENTINE'S DAY RALLY: TELL WASHINGTON TO "HAVE A HEART" › Join United for Justice with Peace for a rally to protest Republican-demanded $4 trillion cuts to social programs› 12:30 pm › Outside the JFK Federal Center, Government Center, Boston › Free › justicewithpeace.org

SATURDAY 16

2K WALK AWAY FROM BULLYING › Join newly elected Mayor Diossa of Central Falls, RI, and the Central Falls community on a walk through the city towards Central Falls High School, where people will speak about anti-bullying efforts › Noon › Higginson Avenue Complex, Higginson Ave, Central Falls, RI › Free › emembermeri.wordpress.com/events

WEDNESDAY 20

RADICAL FILM + VEGAN POTLUCK: *YOUR MOMMY KILLS ANIMALS* › Screening of *Your Mommy Kills Animals*, a documentary that reports on controversies surrounding the animal rights movement, preceded by a vegan potluck dinner and followed by a discussion of the film. › 6 pm › Lucy Parsons Center, 358A Centre St, Jamaica Plain › Free › 617.267.6272 or lucyparsons.org

BOOK EVENTS

THURSDAY 14

KATHERINE KEENUM › *Where The Light Falls* reading › 7 pm › Harvard Coop, 1400 Mass Ave, Cambridge › Free › 617.489.0519 or harvard.bkstore.com

SOMERVILLE ARTS COUNCIL › *Nibble: Exploring Food Art and Culture in Somerville* discussion › 7 pm › Porter Square Books, Porter Square Shopping Center, 25 White St, Cambridge › Free › 617.491.2220 or portersquarebooks.com

GARRY WILLS › *Why Priests?: A Failed Tradition* reading › 7 pm › Harvard Book Store, 1256 Mass Ave, Cambridge › Free › 617.661.1515 or harvard.com

FRIDAY 15

LARS IYER › *Exodus* reading › 7 pm › Harvard Coop, 1400 Mass Ave, Cambridge › Free › 617.489.0519 or harvard.bkstore.com

CARL ROLLYSON › *American Isis: The Life and Art of Sylvia Plath* reading › 7 pm › Harvard Book Store, 1256 Mass Ave, Cambridge › Free › 617.661.1515 or harvard.com

ALLAN A. RYAN & JOSHUA RUBENSTEIN › *Yamashita's Ghost: War Crimes, MacArthur's Justice, and Command Accountability* discussion › 3 pm › Harvard Book Store, 1256 Mass Ave, Cambridge › Free › 617.661.1515 or harvard.com

SUNDAY 17

"LIZARD LOUNGE POETRY NIGHT: 16TH ANNIVERSARY!" › With music by Jeff Robinson Trio › 8 pm › Lizard Lounge, 1667 Mass Ave, Cambridge › $5 › 617.547.0759 or lizardloungeclub.com

MONDAY 18

"MASSMOUTH STORY SLAM" › 7 pm › Club Passim, 47 Palmer St, Cambridge › $5-$10 › 617.492.7679 or clubpassim.com

TUESDAY 19

WENDY FRANCIS › *Three Good Things* reading › 7 pm › Porter Square Books, Porter Square Shopping Center, 25 White St, Cambridge › Free › 617.491.2220 or portersquarebooks.com

LEANA WEN AND JOSH KOSOWSKY › *When Doctors Don't Listen: How To Avoid Misdiagnoses and Unnecessary Tests* reading and discussion › 7 pm › Harvard Book Store, 1256 Mass Ave, Cambridge › Free › 617.661.1515 or harvard.com

WEDNESDAY 20

"AL-MUTANABBI STREET STARTS HERE" › Contributors read from *Al-Mutanabbi Street Starts Here: Poets and Writers Respond to the March 5th, 2007, Bombing of Baghdad's "Street of the Booksellers"* › 7 pm › Harvard Book Store, 1256 Mass Ave, Cambridge › Free › 617.661.1515 or harvard.com

SCOTT HAAS › *Back of The House: The Secret Life of a Restaurant* reading and discussion › 7 pm › Harvard Coop, 1400 Mass Ave, Cambridge › Free › 617.489.0519 or harvard.bkstore.com

MANIL SURI › *The City of Devi* reading › 7 pm › Brookline Booksmith, 279 Harvard St, Brookline › Free › 617.566.6660 or brooklinebooksmith.com

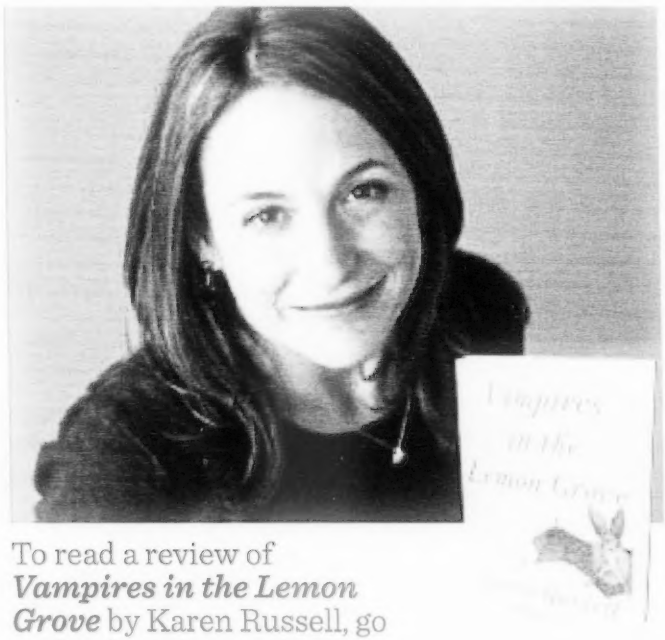
THURSDAY 21

LAWRENCE FRIEDMAN › *The Lives of Erich Fromm: Love's Prophet* reading › 7 pm › Brookline Booksmith, 279 Harvard St, Brookline › Free › 617.566.6660 or brooklinebooksmith.com

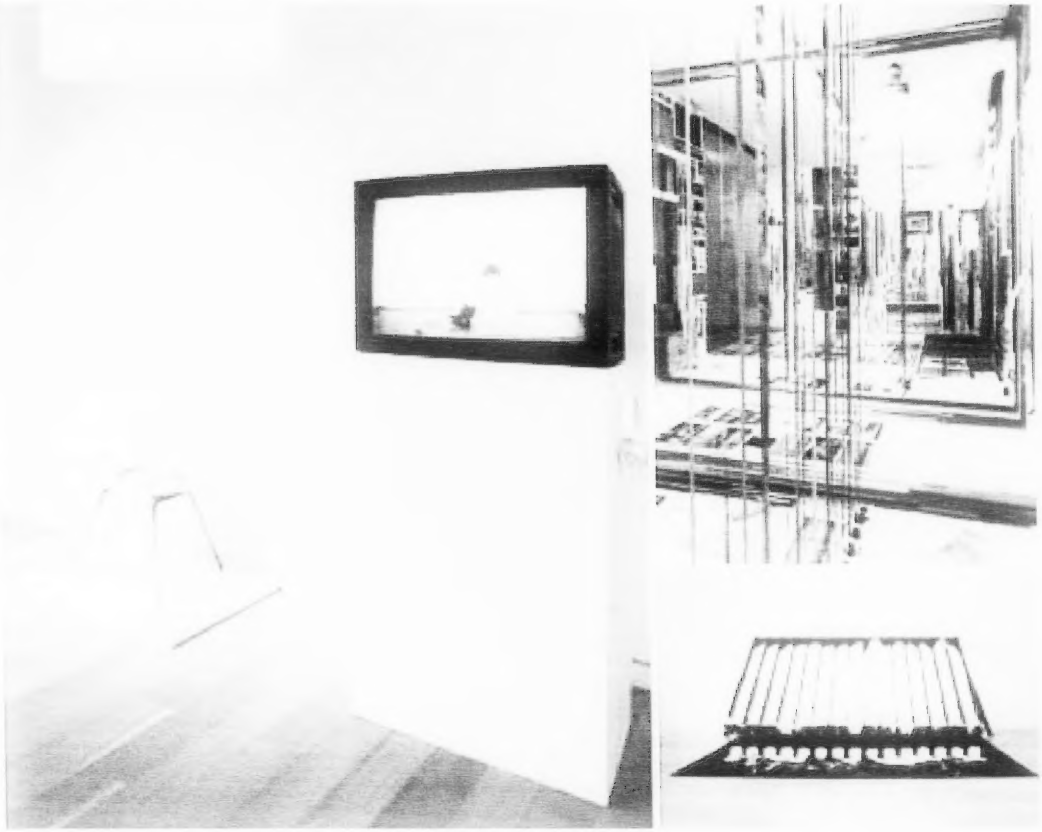
DICK LEHR AND GERARD O'NEILL › *Whitey: The Life of America's Most Notorious Mob Boss* reading › 7 pm › Porter Square Books, Porter Square Shopping Center, 25 White St, Cambridge › Free › 617.491.2220 or portersquarebooks.com

DINA NAYERI › *A Teaspoon of Earth and Sea* reading › 7 pm › Harvard Coop, 1400 Mass Ave, Cambridge › Free › 617.489.0519 or harvard.bkstore.com

KAREN RUSSELL › *Vampires in the Lemon Grove: Stories* reading › 7 pm › Harvard Book Store, 1256 Mass Ave, Cambridge › Free › 617.661.1515 or harvard.com



To read a review of ***Vampires in the Lemon Grove*** by Karen Russell, go to thephoenix.com/arts.



PAINTING BEYOND THE STRETCHER

"PAINT THINGS: BEYOND THE STRETCHER" at the deCordova is a smart, sinewy examination of 18 artists who make "painting-as-sculpture and vice versa." Think giant ball of twine made out of 100 ripped-up, "store-bought" paintings. Think plasterboard wall peeled open and shaved down into minimalist geometric designs. Think ragged, broken wooden thing sandwiched between two violet fish tanks.

The founding mother of this bona fide hot trend is Jessica Stockholder, who's been at it since the 1980s. Her *[JS 492]* (2009) offers a green vase and lamp on a table at the corner of a green rug that has been rudely painted green and orange in spots. A shower curtain, yellow coveralls, yellow fur, a sheet of glass painted blue, and various green things are arrayed on the wall behind.

This type of formalist hoarding used to annoy the hell out of me. Am I getting soft, or sophisticated, when I find it tolerably curious now? Imagine it's a 3D painting with each object serving as a brushstroke. Stockholder carefully composes the apparent chaos by color: yellow, green, blue.

But mostly, the artists banally disassemble composition, color, and texture via mass-produced crap. It's fine-art abstraction at the intersection of assemblage and performance. It's cute retreads of 1960s, '70s, and '80s art producing diminishing returns.

These sculptures are cousins to "provisional painting" or "the new casual" that some say is about rejecting slick art commercialism and seeking surprises by doing everything "wrong." Evan Garza, who co-curated the show with Dina Deitsch, detects feminist and gay boundary breaking in "Paint Things." I sense connections between these seeming ruins and the feeling of living in a fractured society after 9/11, two wars, Hurricane Katrina, the Great Recession, and with the prospects of global warming. Maybe all of the above?

The 1992 video "Kiss My Royal Irish Ass" shows Cheryl Donegan dressed in green lingerie sitting in a puddle of emerald paint and making four-leaf clover prints by pressing her ass to paper. Allison Schulnik's 2009 psychedelic claymation music video depicts a yeti-clown sadly wandering a forest until getting beamed up by a crystal UFO. Kate Gilmore's 2013 video shows her, clad in a nice dress and heels, stomping a row of glass cylinders. They spill white paint down troughs into fishbowls (which are here in the gallery). Into the show's formal noodling, these three inject badly needed emotion — feral, angry, depressed, destructive, urgent.

_GREG COOK

>> "PAINT THINGS" :: deCordova Sculpture Park and Museum, 51 Sandy Pond Road, Lincoln :: Through April 21 :: 781.259.8355 :: decordova.org

ELEGANT SCRAPBOOK

Boston artist Andrew Witkin won the Institute of Contemporary Art's 2008 Foster Prize for local artists with a cryptic, minimalist apartment-like installation. He continues to confound with "Among From With Andrew Witkin," part of deCordova Sculpture Park and Museum's Platform exhibit series.

His art addresses "the poetic in everyday life," according to the museum. Or, as his gallery, James Harris in Seattle, writes, it's about investigating "systems and structures that shape contemporary life and experiences."

Witkin lines a hallway with simple wood chairs and banners printed with lists; he fills a room with hundreds of framed pictures leaning against each other, hiding their images.

"AMONG FROM WITH ANDREW WITKIN"

deCordova Sculpture Park and Museum, 51 Sandy Pond Road, Lincoln

Through April 21

781.259.8355 :: decordova.org

A second room offers a table and chairs, and a second table piled with blank-covered books (inside, each page is printed with a phrase: "flame's glow," "equality of sacrifice," "forever changing"). Archival boxes are stacked in the corner (newspaper obituaries lie on top), and a wall is covered with news clippings about Governor Deval Patrick, the Red Sox, and Marilyn Monroe, as well as *New Yorker* fiction. All the while, various singers' recordings of "My Way" play.

It's home decorating and scrapbooking as art. Or it's a privileged, aesthetic ascetic showing off his handsome collections. Everything is arranged just so, but it's all so opaque, and Witkin offers so little to go on that it might as well be random.

_GC

OPENINGS

ARSENAL CENTER FOR THE ARTS › 617.923.0100 › 321 Arsenal St, Watertown › arsenalarts.org › Tues-Sun noon-6 pm › Feb 21-April 5: Margot Stage and Linda Hoffman: "Shiroito"

DAVIS MUSEUM AT WELLESLEY COLLEGE › 781.283.3382 › 106 Central St, Wellesley › davismuseum.wellesley.edu › Tues-Sat 11 am-5 pm; Wed 11 am-8 pm; Sun noon-4 pm › Feb 20-June 9: Jenny Olivia Johnson: "Glass Heart (bells for Sylvia Plath)"

MCMULLEN MUSEUM OF ART AT BOSTON COLLEGE › 617.552.8100 › 140 Comm Ave, Chestnut Hill › bc.edu/artmuseum › Mon-Fri 11 am-4 pm; Sat-Sun noon-5 pm › Feb 16-June 2: "Portugal, Jesuits, and Japan: Spiritual Beliefs and Earthly Goods"

MILLS GALLERY AT BOSTON CENTER FOR THE ARTS › 617.426.8835 › 539 Tremont St, Boston › bcaonline.org › Wed + Sun noon-5 pm; Thurs-Sat noon-9 pm › Feb 15-April 7: "Me Love You Long Time (MLYLT)" › Reception Feb 15: 6-9 pm

MIT MUSEUM › 617.253.4444 › 265 Mass Ave, Cambridge › web.mit.edu/museum › Tues-Fri 10 am-5 pm; Sat-Sun noon-5 pm › Feb 15-Aug 31: Joël Tettamanti: "Compas Points"

GALLERIES

Admission to the following galleries is free, unless otherwise noted. In addition to the hours listed here, many galleries are open by appointment.

ARS LIBRI › 617.357.5212 › 500 Harrison Ave, Boston › arslibri.com › Mon-Fri 10 am-6 pm; Sat 11 am-5 pm › Through March 30: Bruce Davidson: "Witness"

ART INSTITUTE OF BOSTON › 617.585.6600 › 700 Beacon St, Boston › aiboston.edu › Mon-Sat 9 am-6 pm; Sun noon-5 pm › Through Feb 22: Remi Ochlik: "Revolutions"

BOSTON ATHENÆUM › 617.227.0270 › 10-1/2 Beacon St, Boston › bostonathenaeum.org › Mon 9 am-8 pm; Tues-Fri 9 am-5:30 pm; Sat 9 am-4 pm › Through Aug 3: "Brilliant Beginnings: The Athenaeum and the Museum in Boston"

BOSTON CYBERARTS GALLERY › 617.290.5010 › 141 Green St, Jamaica Plain › bostoncyberarts.org › Fri-Sun 11 am-6 pm › Through Feb 17: Michael Lewy: "City of Work"

BOSTON SCULPTORS GALLERY › 617.482.7781 › 486 Harrison Ave, Boston › bostonsculptors.com › Wed-Sun noon-6 pm › Through March 3: Mags Harries › Through March 3: Susan Lyman

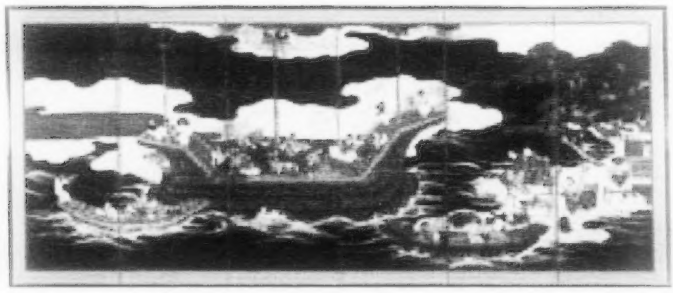
BOSTON UNIVERSITY ART GALLERY › 617.353.4672 › 855 Comm Avenue, Boston › bu.edu/art › Tues-Fri 10 am-5 pm; Sat-Sun 1-5 pm › Through March 28: "Teaching the Body: Artistic Anatomy in the American Academy"

CARPENTER CENTER FOR THE VISUAL ARTS AT HARVARD UNIVERSITY › 617.495.3251 › 24 Quincy St, Cambridge › ves.fas.harvard.edu › Mon-Fri 10 am-5 pm; Sat-Sun 1 pm-5 pm › Through May 29: Hans Tutschku: "Unreal Memories"

CHASE YOUNG GALLERY › 617.859.7222 › 450 Harrison Ave, Boston › chaseyounggallery.com › Tues-Sat 11 am-6 pm; Sun 11 am-4 pm › Through Feb 24: John Dempcy and Alicia Tormey: "Renewal"

DESIGN INNOVATION GALLERY › 617.443.0100 › 63 Melcher St, Boston › designmuseumboston.org/designinnovationgallery › Call for hours › Through Feb 27: "Innovative Urban Housing" › Through Feb 27: "The Mayor's Office of New Urban Mechanics"

DISTILLERY GALLERY › 978.270.1904 › 516 East Second St, Boston › distilleryboston.com › Mon-Sat 9 am-5 pm › Through Feb 28: Nick Ward



This Nanban trade screen is on view at the McMullen Museum of Art at Boston College as part of the show **"Portugal, Jesuits, and Japan: Spiritual Beliefs and Earthly Goods"** from this Saturday through June 2.

808 GALLERY › 617.358.0922 › 808 Comm Ave, Boston › bu.edu/cfa/visual-arts/galleries › Tues-Sun 1-5 pm › Through April 20: "Alternative Visions / Sustainable Futures"

KINGSTON GALLERY › 617.423.4113 › 450 Harrison Ave, #43, Boston › kingstongallery.com › Wed-Sun noon- 5 pm › Through Feb 24: Sophia Ainslie: "in person"

MULTICULTURAL ARTS CENTER › 617.577.1400 › 41 Second St, Cambridge › multiculturalartscenter.org › Mon-Fri 10:30 am-6 pm › Through April 5: Lucy Cobos: "Impressions of the Voyageur" › Through April 8: Alexandra Rozenman: "Transplanted"

NAVE GALLERY › 617.625.6600 › 155 Powderhouse Blvd, Somerville › navegallery.org › Sat-Sun 1-5 pm › Through Feb 24: "Delicious Torment"

PHOTOGRAPHIC RESOURCE CENTER AT BOSTON UNIVERSITY › 617.975.0600 › 832 Comm Ave, Boston › bu.edu/prc › Tues-Fri 10 am-5 pm; Sat-Sun noon-4 pm › Through March 23: "The Doors of Perception: Vision and Innovation in Alternative Processes"

ROBERT KLEIN GALLERY › 617.267.7997 › 38 Newbury St, Boston › robertkleingallery.com › Tues-Fri 10 am–5:30 pm; Sat 11 am–5 pm › Through March 30: Bruce Davidson: "Witness"

SANDRA AND DAVID BAKALAR GALLERY AT MASSACHUSETTS COLLEGE OF ART AND DESIGN › 617.879.7333 › 621 Huntington Ave, Boston › Mon-Sat noon-6 pm; Wed noon-8 pm › Through March 2: "Passing Time"

SHERMAN GALLERY AT BOSTON UNIVERSITY › 617.358.0295 › 775 Comm Ave, Boston › bu.edu/cfa › Tues-Fri 11 am-5 pm; Sat-Sun 1-5 pm › Through March 3: Julia von Metzsch: "Midnight at Coolidge Point"

STEPHEN D. PAINE GALLERY AT MASSACHUSETTS COLLEGE OF ART AND DESIGN › 617.879.7333 › 621 Huntington Ave, Boston › Mon-Sat noon-6 pm; Wed noon-8 pm › Through March 2: "Graphic Advocacy: International Posters for the Digital Age 2001-2012"

TUFTS UNIVERSITY ART GALLERY AT THE AIDEKMAN ARTS CENTER › 617.627.3094 › 40 Talbot Ave, Medford › artgallery.tufts.edu › Wed-Sun noon-5 pm › Through March 31: "Illuminated Geographies: Pakistani Miniaturist Practice in the Wake of the Global Turn" › Through March 31: Stacey Steers: "Night Hunter"

VILLA VICTORIA CENTER FOR THE ARTS › 617.927.1707 › 85 West Newton St, Boston › Through Feb 23: Miguel Trelles: "Chino-Latino"

MUSEUMS

ADDISON GALLERY OF AMERICAN ART AT PHILLIPS ACADEMY › 978.749.4015 › 180 Main St, Andover › andover.edu/addison › Tues-Sat 10 am-5 pm; Sun 1-5 pm › Through March 10: "Eye on the Collection" › Through March 17: "Stone, Wood, Metal, Mesh: Prints and Printmaking" › Through April 14: "Frame by Frame: Photographic Series and Portfolios from the Collection"

DECORDOVA SCULPTURE PARK AND MUSEUM › 781.259.8355 › 51 Sandy Pond Rd, Lincoln › decordova.org › Wed-Fri 10 am-4 pm; Sat-Sun 10 am-5 pm › Admission: $14; $12 seniors; $10 students and youth ages 13 and up; free to children under 12 › Through April 21: "AMONG FROM WITH ANDREW WITKIN: PLATFORM 11" › Through April 21: "PAINT THINGS: beyond the stretcher" › Through April 21: "Second Nature: Abstract Photography Then and Now" › Through Oct 1: "PLATFORM 10: Dan Peterman"

HARVARD ART MUSEUMS › 617.495.9400 › 485 Broadway, Cambridge › harvardartmuseums.org › Tues-Sat 10 am-5 pm › Admission $9; $7 seniors; $6 students › Through June 1: "In Harmony: The Norma Jean Calderwood Collection of Islamic Art" › Through June 1: "Re-View"

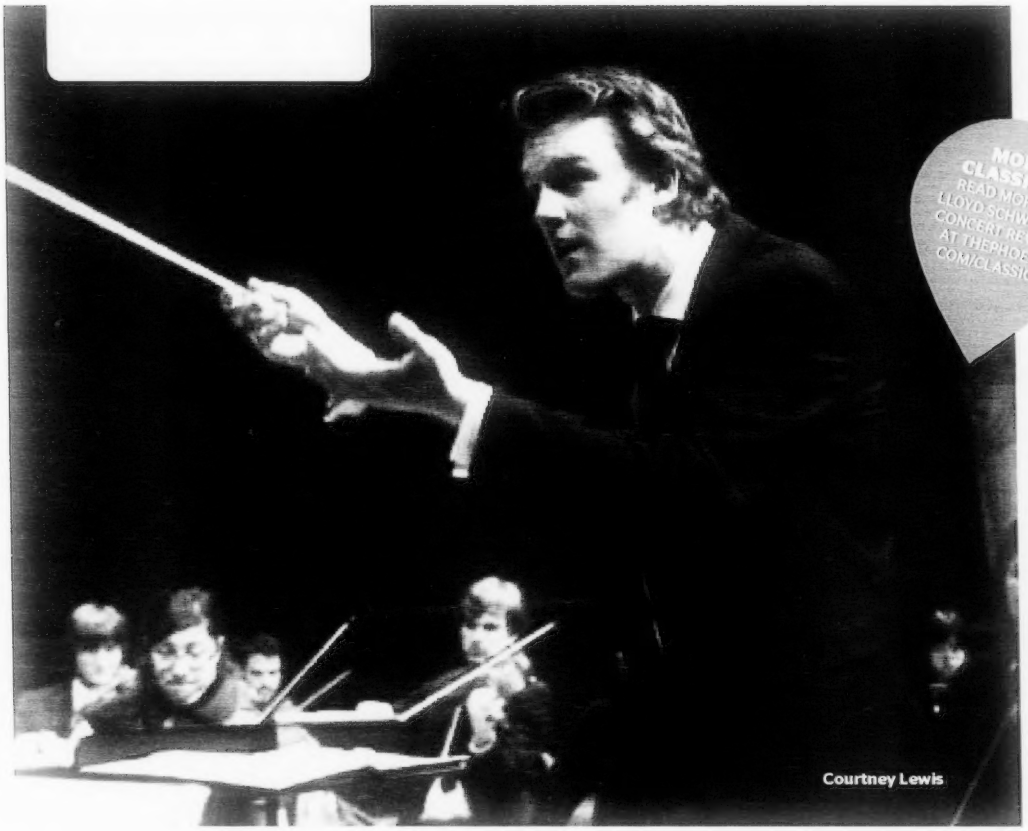
INSTITUTE OF CONTEMPORARY ART › 617.478.3100 › 100 Northern Ave, Boston › icaboston.org › Tues-Wed + Sat-Sun 10 am–5 pm; Thurs-Fri 10 am–9 pm › Admission $15; $10 students, seniors; free for ages under 17; free after 5 pm on Thurs › Through March 3: "This Will Have Been: Art, Love & Politics in the 1980s" › Through April 7: Mickalene Thomas › Through April 7: Ragnar Kjartansson: "Song"

MUSEUM OF FINE ARTS › 617.267.9300 › 465 Huntington Ave, Boston › mfa.org › Mon-Tues + Sat-Sun 10 am-4:45 pm; Wed-Fri 10 am-9:45 pm › Admission $22; $20 students, seniors; free for ages 7-17 and under during non-school hours [otherwise $10]; free for ages 6 and under › Through Feb 18: "Artful Healing" › Through Feb 18: "Cats to Crickets: Pets in Japan's Floating World" › Through March 31: Daniel Rich: "Platforms of Power" › Through April 14: "The Postcard Age: Selections from the Leonard A. Lauder Collection" › Through May 12: Cézanne: "The Large Bathers" › Through June 16: "Kings, Queens, and Courtiers: Royalty on Paper" › Through June 16: Mario Testino: "British Royal Portraits" › Through June 23: "Divine Depictions: Korean Buddhist Paintings" › Through July 7: "Art of the White Mountains" › Through July 21: "Triumph of the Winter Queen" › Through Sept 8: Bruce Davidson: "East 100th Street" › Through Sept 8: "Chinese Lacquer 1200–1800" › Through Oct 14: Lois Mailou Jones › Through June 1: "Jewels, Gems, and Treasures: Ancient to Modern"

MUSEUM OF SCIENCE › 617.723.2500 › 1 Science Pk, Boston › mos.org › Sat-Thurs 9 am-5 pm; Fri 9 am-9 pm › Admission $22; $20 seniors, $19 children 3-11 › Through March 3: "Shipwreck! Pirates & Treasure""

PEABODY ESSEX MUSEUM › 978.745.9500 › 161 Essex St, Salem › pem.org › Tues-Sun and Mon holidays 10 am-5 pm › Admission $15; $13 seniors; $11 students; free for ages 16 and under › Through May 27: "FreePort [No. 005]: Michael Lin" › Through May 27: "Natural Histories: Photographs by Barbara Bosworth"

ROSE ART MUSEUM AT BRANDEIS UNIVERSITY › 781.736.3434 › 415 South St, Waltham › brandeis.edu/rose › Tues-Sun noon-5 pm › Admission $3 › Through June 9: Ed Ruscha: "Standard" › Through June 9: "On the Matter of Abstraction (figs. A & B)" › Through June 9: Sam Jury: "Coerced Nature" › Through June 9: Walead Beshty: "Untitled"



Courtney Lewis

MORE CLASSICAL! READ MORE OF LLOYD SCHWARTZ'S CONCERT REVIEWS AT THEPHOENIX.COM/CLASSICAL

PRACTICALLY PERFECT: THE DISCOVERY ENSEMBLE'S LATEST

SOMETIMES A CONCERT is so good it seems magical. Practically perfect. That's what I felt leaving Sanders Theatre on February 1 after the latest concert by Discovery Ensemble. What does it take to achieve such lofty status?

Obviously, technical polish. Not a problem for these youthful professionals, an ensemble with refined, beautifully balanced strings and scintillating winds. Then the program needs to be well thought-out, not just a random sampling. And someone with deep musical understanding — like director Courtney Lewis — needs to be in charge.

Lewis opened perfectly with — of all things — an overture: Rossini's familiar Overture to *The Barber of Seville*, not originally written for a comic opera. When Rossini quickly needed an overture for *Barber*, this one was ready-made. It has Rossini's usual busy fizz, but also urgency, tension, and suspense. Fellini used it haunting in *8½*. Discovery Ensemble's elegant strings played with both precision and wit. It bubbled, percolated — lighter than air, crackling yet sinister. Rossini overtures, once a concert staple, are hard to do well. This one dazzled.

Then Lewis gave us John Adams's clangorously jazzy and moody 1992 Chamber Symphony. We hear the bustle of Stravinsky's Shrovetide Fair in *Petrushka* and snatches of *West Side Story*, with Ivesian multilayering. I like the bluesy "Aria with Walking Bass" slow movement best. The finale, "Roadrunner," is a Looney Tunes knockout.

After intermission, a rare delicacy: Stravinsky's 1942 *Danses Concertantes*, slippery, saucy, tender, with some of the composer's most piquant writing for winds. Three of its five movements have dance titles — "Marche," "Pas d'action," "Pas de deux" — and though it wasn't originally intended for ballet, Balanchine choreographed it, twice. It harks back to Stravinsky's 1918 theatrical masterpiece *L'histoire du soldat*, while seductively unfurling winds anticipate the Symphony in Three Movements (1945). There isn't a dull moment — and there wasn't in this performance.

We ended with one of Haydn's great late symphonies, No. 92 (*Oxford*). These days, Haydn is usually the dutiful curtain raiser; let's get it over with and get a gold star for virtue. But the great Haydn symphonies deserve to be climactic. Lewis led this with bravura style, and taste, giving the slow sections a deep, searching nobility (with wonderfully timed pauses), but not hiding its playfulness. The irresistibly zippy Presto finale actually looks forward to Rossini, so the whole evening came deliciously — perfectly — full circle.

—LLOYD SCHWARTZ

DISCOVERY ENSEMBLE return to Sanders Theatre April 14 for a program of Schoenberg (Second Chamber Symphony), Beethoven (Piano Concerto No. 4 with Michael McHale), and Schumann (Symphony No. 4) • 617.800.7508 or discoveryensemble.com

CLASSICAL CONCERTS

THURSDAY 14

AARON JACKSON · Schumann's *Dances of the Davidsbund*; New work by Jackson · 6 pm · Boston Athenæum, 10-1/2 Beacon St, Boston · Free · 617.227.0270 or bostonathenaeum.org

BETH LOGAN RAFFELD, JOHN HARBISON, FRED HARRIS, AND KEALA KAUMEHEIWA · Selection of works for vocals, piano, drums, and bass · 7:30 pm · Killian Hall at MIT, 160 Memorial Dr, Cambridge · Free · events.mit.edu

BOSTON SYMPHONY ORCHESTRA CONDUCTED BY CHRISTOPH VON DOHNÁNYI · Mozart's Piano Concerto No. 23 in A, K.488, with Radu Lupu; Bruckner's Symphony No. 4 [*Romantic*] · Thurs - Sat 8 pm; Fri 1:30 pm · Symphony Hall, 301 Mass Ave, Boston · $30-$114 · 888.266.1200 or bso.org

DAVID MCGRORY · Schumann's *Abegg Variations*, Op. 1; Granados's *Escenas Romanticas*; Liszt's Ballade No. 2 in B minor · 7:30 pm · Newton Free Library, 330 Homer St, Newton · Free · 617.796.1360 or newtonfreelibrary.net

DUNSTER HOUSE OPERA · Massenet's *Cinderella* · Thurs-Sat 8:30 pm · Dunster House Dining Hall, 945 Memorial Dr, Cambridge · $20; $10 students, seniors · 617.492.2222 or hcs.harvard.edu/dho

STANDING ROOM ONLY · Selection of Ragtime, Irish, and Italian love songs and Broadway hits · 7:30 pm · Unitarian Universalist Church in Wakefield, 326 Main St, Wakefield · $30; $25 seniors · 339.203.9366 or snoeconcerts.org

FRIDAY 15

BOSTON ARTISTS ENSEMBLE · Beethoven's Twelve Variations on a Theme from Mozart's *Magic Flute*; Barem's *Spring Music*; Fauré's Piano Quintet No. 2, Op. 115 · Fri 8 pm · Peabody Essex Museum, 161 Essex St, Salem · Sun 2:30 pm · Trinity Parish, 11 Homer St, Newton Center · $27 · 978.745.9500 or bostonartistsensemble.org

BOSTON MODERN ORCHESTRA PROJECT CONDUCTED BY GIL ROSE · Gordon Jacob's Suite for Eight Violas; George Perle's Serenade No. 1 for viola and chamber orchestra, with Wenting Kang; Chinary Ung's *Singing Inside Jade*, with violist Susan Ung; Donald Crockett's Viola Concerto, with Kate Vincent; Chen Yi's *Xiao Shi*, with violist Lizhou Liu · 8 pm · Jordan Hall, 30 Gainsborough St, Boston · $20-$50; $10 students, seniors · 617.585.1200 or bmop.org

CAPPELLA CLAUSURA · Selection of chants, motets, and madrigals by Hildegard von Bingen, Vittoria/Bafaella, Aleotti, Hilary Tann, Patricia Van Ness, and Dorothy Crawford · 7 pm · Scandinavian Art Center, 206 Waltham St, West Newton · $20; $10 students, seniors · 617.527.6566 or skcenter.org

DAVID RUSSELL · Works for guitar by Bach, Handel, Couperin, Weiss, and more · 7:30 pm · Old South Church, 645 Boylston St, Boston · $25-$35 · 617.425.5159 or bostonguitar.org

HARVARD WOMEN'S CHORUS

FESTIVAL › With Lorelei Ensemble, Kuumba Singers, Radcliffe Choral Society, the Los Angeles Children's Chorus, and more › Fri 8 pm; Sat 4 › 8 pm › Sanders Theatre, 45 Quincy St, Cambridge › $20, $10-$15 students › 617.496.2222 or womenschoralfestival.org

BOSTON SYMPHONY ORCHESTRA CONDUCTED BY CHRISTOPH VON DOHNÁNYI › See listing for Thurs

DUNSTER HOUSE OPERA › See listing for Thurs

SATURDAY 16

LEXINGTON SYMPHONY CONDUCTED BY JONATHAN MCPHEE › Michael Gandolfi's *Fortune, Fate and The Fool*; Korngold's Violin Concerto, with Ruth Palmer; Beethoven's Symphony No. 6 › 8 pm › Cary Hall, 1605 Mass Ave, Lexington › $20-$50 › 781.862.6288 or lexingtonsymphony.org

MUSICAL OFFERING › Selection of works by Rameau, de La Guerre, Clérambault, and Telemann › Sat 7:30 pm › Church of Our Saviour, 25 Monmouth St., Brookline › Sun 4 pm › Springfield Jewish Community Center, 1160 Dickinson St, Springfield › $15 › 617.277.7334 or musical-offering.org

BOSTON SYMPHONY ORCHESTRA CONDUCTED BY CHRISTOPH VON DOHNÁNYI › See listing for Thurs

DUNSTER HOUSE OPERA › See listing for Thurs

HARVARD WOMEN'S CHORUS FESTIVAL › See listing for Fri

SUNDAY 17

BOSTON CLASSICAL ORCHESTRA › Dvorak's Terzetto for two violins and viola; Mozart's *Eine Kleine Nachtmusik*; Dvorak's Serenade for Winds › 3 pm › Faneuil Hall, 1 Faneuil Hall Sq, Boston › SOLD OUT › 866.811.4111 or bostonclassicalorchestra.org

BOSTON CONSERVATORY HONORS QUARTET › Selection of works by Ravel, Brahms, Stravinsky, and Haydn › 8 pm › Seully Hall, 8 the Fenway, Boston › Free › 617.912.9222 or bostonconservatory.edu

BROCKTON SYMPHONY ORCHESTRA CONDUCTED BY JAMES M. ORENT › Selections from Tchaikovsky's *The Nutcracker*, Dvorák's *Bassoon Concerto*, and Sarasate's *Navarra*, with violinists Aldís Eiríksdóttir and Kristina Nilsson › 3 pm › West Middle School, 271 West St, Brockton › $20-$15 › students, seniors › 508.589.2841 or brocktonsymphony.org

CAMBRIDGE CONCENTUS › Heinrich Biber program: Trumpet Duo from *Tam Aris quam mallis servientes*; Partita No. 1 in D minor from *Harmonia artificiosa-ariosa*; *Di fortuna il furore* from the Opera *Arminio*, *chi la dura la vince*; Sonata X from *Tam Aris quam mallis servientes*; *Nisi Dominus* aria from *Mystes Elatus*; Sonata IV from *Tam Aris quam mallis servientes*. Ballett an › 3 pm › First Church, Congregational, 11 Garden St, Cambridge › $20 › 617.952.4050 or cambridgeconcentus.org

RANDALL SCARLATA AND BENJAMIN HOCHMAN › Schubert's Sonata in D, D. 850; Schubert's *Schwanengesang* › 1:30 pm › Isabella Stewart Gardner Museum, 280 the Fenway, Boston › $25; $24 seniors; $12 students › 617.566.1401 or gardnermuseum.org

STEPHEN PORTER › Works for piano by Chopin and Debussy › 2 pm › Newton Free Library, 330 Homer St, Newton › Free › 617.796.1360 or newtonfreelibrary.net

BOSTON ARTISTS ENSEMBLE › See listing for Fri

MUSICAL OFFERING › See listing for Sat

MONDAY 18

TRITON BRASS QUINTET › Selection of works by Lachlan Fife, Astor Piazzolla, Enrique Crespo, Delvyn Case, Carlos Antonio Jobim, and Patrice Caratini › 8 pm › Seully Hall, 8 the Fenway, Boston › Free › 617.912.9222 or bostonconservatory.edu

WEDNESDAY 20

AARON LARGET-CAPLAN, NORA KARAKOUSOGLOU, OLAV CHRIS HENRIKSEN, BERIT STRONG, FAITH JONES, NICOLE PARKS, AND FARLEY KELLY-MASTERTON › Works for guitar, cello, viola, and violin by Bach, Ferranti, Carter, Dalton, and Read › 5:30 pm › Church of St. John the Evangelist, 35 Bowdoin St, Boston › Free › 617.227.5242 or stjevcorg

UNIVERSITY ORCHESTRA CONDUCTED BY TERESA CHEUNG › Brahms's *Tragic Overture*; Beethoven's Violin Concerto in D; Elgar's *Enigma Variations* › 8 pm › Fine Arts Center at UMass Amherst, 151 President Dr, Amherst › $10; $5 students, seniors › 413.545.3490 or facumass.edu/musicanddance

THURSDAY 21

AARON JACKSON › Works for piano by Bartók, Janácek, and Berg › 6 pm › Boston Athenaeum, 10-1/2 Beacon St, Boston › Free › 617.227.0270 or bostonathenaeum.org

BOSTON PHILHARMONIC ORCHESTRA CONDUCTED BY BENJAMIN ZANDER › Mahler's Symphony No. 6 › 7:30 pm › Sanders Theatre, 45 Quincy St, Cambridge › $15-$70 › 617.496.2222 or bostonphil.org

BOSTON UNIVERSITY COLLEGE OF FINE ARTS SCHOOL OF MUSIC OPERA INSTITUTE AND SCHOOL OF THEATRE › Britten's *Owen Wingrave* › 7:30 pm › Boston University Theatre, 264 Huntington Ave, Boston › $15-$20 › 617.266.7900 or bostontheatrescene.com

CALLITHUMPIAN CONSORT › Lei Liang's *Bamboo Lights and Brush Strokes*; Luigi Nono's *Omaggio a Gyorgy Kurtag*; Xiaoyong Chen's *Diary* › 7 pm › Isabella Stewart Gardner Museum, 280 the Fenway, Boston › $27; $24 seniors; $12 students › 617.278.5156 or gardnermuseum.org

DANCE PERFORMANCE

FRIDAY 15

A PALO SECO FLAMENCO COMPANY › Rebeca Tomas's *Bailes Flamencos* › 8 pm › Multicultural Arts Center, 41 Second St, Cambridge › $40 › 617.577.1400 or multiculturalartscenter.org

THURSDAY 21

BOSTON CONSERVATORY DANCE DIVISION › *Winter Dance!*; Danny Buraczeski's *Ladder's Wheel*; Gerald Arpino's *Light Rain*; New work by Robert Moses and Diane Arvanites › 8 pm › Boston Conservatory Theater, 31 Hemenway St, Boston › $25-$30 › 617.536.6340 or bostonconservatory.edu

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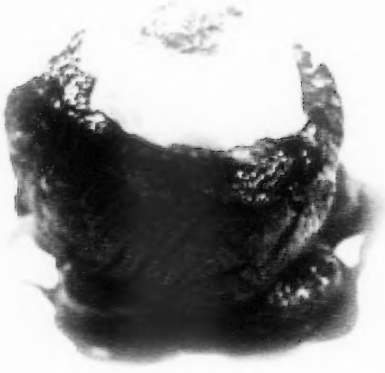

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A.R.T. FREES *THE GLASS MENAGERIE*

"THEN GO TO THE MOON — you selfish dreamer!" screams Amanda Wingfield at her fleeing son at the climax of *The Glass Menagerie*. He did not, as he informs us, go to the moon. But in Tony winner John Tiffany's tender and moody revival for American Repertory Theater, he might have — the path is there in the tower of smaller and smaller fire escapes that reaches toward the heavens atop the pair of floating platforms and dark reflective pool that form Tony-winner Bob Crowley's set. In this abstract reproduction of Tom's shabby prison, with its beckoning escape, Tennessee Williams's timeless Depression-set "memory play" appears suspended in a somber universe — which, as it turns out, is exactly where it should be.

Do we really need to see *The Glass Menagerie* again? Well, *yeah*. This paean to fragility and endurance is arguably Williams's most lyrical work, devoid of the sexual hysteria that crops up in some of the later ones. It offers a poignant if sardonic portrait of a writer in the painful making — and of that immortal if antiquated Southern Tiger Mom whose time was crumbling even as she lived and loved it. Built on Williams's impossible if indomitable mother, Edwina, Amanda is essayed here by erstwhile ART leading lady Cherry Jones. Even when her character is compulsively annoying, Jones gives off so much light that it's a wonder the dinner party even notices when the premises go dim because Tom has failed to pay the electric bill.

But two-time Tony-winner Jones, doggedly charming in her antebellum tatters, is but first among equals. Zachary Quinto, looking like he wrestled his pea coat and scull cap off Eddie Dowling in the original production, is a brooding if quicksilver Tom, his sad fondness for his damaged sister palpable. As Laura, who literally slides in and out of the play through the couch cushions, Celia Keenan-Bolger is a trembling whiff of a girl fiercely trying to come out of her shell. And Brian J. Smith is all bonhomie and compromised dreams as the Gentleman Caller. After a string of Broadway hits and two Pulitzers, Williams was critically trounced in his later years. And he did produce some clinkers — along with some worthy experiments derided for not being *Streetcar* redux. But this play, rendered with such vigorous delicacy, reminds us why he matters.

_CAROLYN CLAY

THE GLASS MENAGERIE ‹ Loeb Drama Center, 64 Brattle St, Cambridge ‹ Through March 17 ‹ $25-$65 ‹ 617.547.8300 or amerikanrepertorytheater.org

PLAY BY PLAY

COMPILED BY MADDY MYERS

OPENING

AMERICAN UTOPIAS › Monologist Mike Daisey presents his new one-man show about American spaces that have aspired to be utopian and idealistic in various ways, from Disney World to Burning Man to the Occupy camps in Zuccotti Park. Jean-Michele Gregory directs. Arts Emerson hosts the staging as part of their "The Next Thing" festival. › February 15-16 › Paramount Theatre, 559 Washington St, Boston › $25-$75 › 617.824.8400 or artsemerson.org

BLOOD KNOT › The Boston Center for American Performance stages Athol Fugard's drama about two biracial brothers growing up under South African apartheid. One of the brothers is fairer-skinned than the other, which allows him certain privileges. Thomas Martin directs. › February 14–March 2 › Boston University Theatre, 264 Huntington Ave, Boston › $20; $15 students › 617.933.8600 or bu.edu/cfa/bcap

CLYBOURNE PARK › M. Bevin O'Gara directs the SpeakEasy staging of Bruce Norris's biting political comedy written in response to Lorraine Hansberry's play *A Raisin in the Sun*. Norris's play includes scenes that take place before and after the plot of Hansberry's work, casting a new light on the story and transforming it into a commentary on race, real estate, and gentrification. › March 1-30 › Calderwood Pavilion at the Boston Center for the Arts, 527 Tremont St, Boston › $25-$52 › 617.933.8600 or speakeasystage.com

DISTANT MUSIC › James McLindon's Cambridge-set play about a talkative Irish barkeep named Dev, his regular customer Connor, and Connor's longtime crush, the now-married Maeve. Michael Ryan Buckley, Thomas Kee, and Sarah Newhouse play the parts, respectively, in Weylin Symes's Stoneham Theatre staging. › February 28–March 10 › Stoneham Theatre, 395 Main St, Stoneham › $44-$48 › 781.279.2200 or stonehamtheatre.org

FILMING O'KEEFFE › Wellfleet Harbor Actors Theatre presents this staged reading of Eric Lane's contemporary play about a high-school student trying to make a class project film about the artists Georgia O'Keeffe and Alfred Stieglitz. Robin Russell stars, alongside Lily Flores, McNeely Meyers, and Guy Strauss. Dan Lombardo directs. › Feb 16 › Julie Harris Stage, 2357 Route 6, Wellfleet › Free › 508.348.9428 or what.org

THE GOOD PERSON OF SETZUAN › Fort Point Theater Channel presents Kelly Chick, Alan Sevigny, and Jeff Marcus in the Tony Kushner adaptation of Bertolt Brecht's play about love, money, and politics, written during the rise of fascism in Europe. Christie Lee Gibson directs the staging, which will feature music composed by Nick Thorkelson, performed by a four-piece band. › February 21–March 9 › Fort Point Theatre Channel, 10 Channel Center St, Boston › $9-$18 › 617.423.1273 or fortpointtheatrechannel.org

THE LAST WILL › The Commonwealth Shakespeare Company and Suffolk University co-present the World Premiere of Robert Brustein's new play about Shakespeare's last days, during which his mind deteriorates and he begins re-enacting scenes from his own plays. Allyn Burrows stars as William Shakespeare under Steve Maler's direction. › February 14-24 › Modern Theatre, 525 Washington St, Boston › $40-$45; $30 seniors; $10 students › 800.440.7654 or suffolk.edu/moderntheatre

LUNGS › Bridget Kathleen O'Leary directs Duncan Macmillan's comedy about making pro-environmentalist choices without becoming miserably obsessed with the impossibility of eliminating one's carbon footprint. Liz Hayes and Nael Nacer co-star in the Lungs Company staging, hosted by New Rep. › February

27 - March 10 › Arsenal Center for the Arts, 321 Arsenal St, Watertown › $36 › 617.923.8487 or newrep.org

MERCY HOSPITAL › John Kuntz' Acting Emphasis B.F.A. Musical Theater students of Boston Conservatory perform in the debut production of an original work. › February 14-17 › Zack Box, 8 the Fenway, Boston › Free › 617.912.9222 or bostonconservatory.edu

METAMORPHOSIS › David Farr and Gísli Örn Gardarsson co-direct their theatrical adaptation of Franz Kafka's novella, collaboratively staged by Iceland's Vesturport Theater and London's Lyric Hammersmith theatre. Gardarsson also stars as Gregor. › Feb 27 – March 3 › Paramount Theatre, 559 Washington St, Boston › $25-$75 › 617.824.8000 or artsemerson.org

RED › Merrimack Rep takes on John Logan's Tony Award-winning, semi-biographical play about abstract expressionist Mark Rothko and his quest to finish his greatest commission yet. Charles Towers directs. › February 14 - March 10 › Merrimack Repertory Theatre, 50 East Merrimack Street, Lowell › $15-$35 › 978.654.4678 or mrt.org/red.html

RHINOCEROS › Heidi Handelsman directs the Trinity Rep and Brown University MFA program production Derek Prouse's translation of Eugène Ionesco's absurdist play about the rise of Communism and Fascism. The story involves all of the residents of a small town slowly transforming into rhinoceroses, except for the protagonist. › February 21 - March 9 › Pell Chafee Performance Center, 87 Empire St, Providence, RI › $10; $5 students, seniors › 401.351.4242 or trinityrep.com

THE SERVANT OF TWO MASTERS › Shep Barnett directs Edward J. Dent's translation of Carlo Goldoni's comedy about a servant who gets hired by two different masters and decides to keep both jobs. Hilarity ensues as the servant mixes up his new masters' affairs and tasks, most of which turn out to be shady dealings anyway. › Feb 28 - March 16 › Vokes Theatre, 97 State Rd (Rte 20), Wayland › $54-370 › 508.358.4034 or vokesplayers.org

STONES IN HIS POCKETS › Lyric Stage takes on Courtney O'Connor's comedy about rural Irish villagers' lives getting turned upside down by the arrival of an American film crew. Courtney O'Connor directs. › February 15 - March 16 › Lyric Stage Company, 140 Clarendon St, Boston › $27-$58 › 617.437.7172 or lyricstage.com

10X10 NEW PLAY FESTIVAL › Julianne Boyd, Christopher Innvar, Frank La Frazia and Kristen van Ginhoven direct 10 new 10-minute plays for Barrington Stage Company. › February 14 - March 3 › Barrington Stage Company, 30 Union St., Pittsfield › $15-$25 › 413.236.8888 or barringtonstageco.org

NOW PLAYING

BYE BYE LIVER: THE BOSTON DRINKING PLAY › Hennessy's hosts the Boston chapter of *Bye Bye Liver*, a show about drinking culture, from wine snobs to wildly fun (and occasionally terrifying) booze parties. The performance also incorporates audience interaction with social games like "Would You Rather" and "Never Have I Ever." › Indefinitely › Hennessy's, 25 Union St, Boston › $25 › 866.811.4111 or ByeByeLiver.com

CRIME AND PUNISHMENT › Curt Columbus and Marilyn Campbell's three-actor theatrical adaptation of Dostoyevsky's crime novel stars Dan Butler, Rachel Christopher, and Stephen Thorne. Brian Mertes helms this Trinity Rep staging. › Through February 24 › Trinity Repertory Company, 201 Washington St, Providence, RI › $28-$68 › 401.351.4242 or tickets.trinityrep.com

FRANK MCCOURT'S THE IRISH AND HOW THEY GOT THAT WAY › Angela's Ashes it's not. But neither is this revue with text by Frank McCourt, first produced in the immediate wake of his Pulitzer-winning success, a thing for the ash heap. Its abbreviated history of the Irish and Irish-American experience is by necessity rudimentary and partisan, with the potato, the hooch, and abuses by the English taking pride of place. But the heart of the piece is its catalogue of Irish tunes, from the inevitable "Danny Boy" and "Finnegan's Wake" to U2's "Still Haven't Found What I'm Looking For," spiritedly rendered here by a cast of six versatile singer/instrumentalists. The voices are unadorned and pretty, and it's a pleasure to hear them in a small space without amplification. "We are the music makers," the text declares. And though there are certainly songbirds of other ethnicities, this sextet does nothing to disprove that assertion. › Through March 10 › Davis Square Theatre, 255 Elm Street, Somerville › $39-$42 › 800.500.8462 or davissquaretheatre.com

JERSEY BOYS › Des McAnuff directs this Broadway Across America tour of the award-winning musical about the '60s rock-and-roll vocal group, Frankie Valli and the Four Seasons. Joseph Leo Bwarie stars as Frankie Valli. › Through March 3 › Citi Emerson Colonial Theatre, 106 Boylston Street, Boston › $34-$154 › 617.482.9393 or bostonbroadway.com

LEGALLY DEAD › Dan Hunter's new black comedy about a dysfunctional family with a missing patriarch that the rest of the clan wishes were dead gets its world premiere under Steven Bogart's direction. Kippy Goldfarb, Adrianne Krstansky, Jennifer Alison Lewis, and Christopher James Webb star. › Through February 24 › Boston Playwrights' Theatre, 949 Comm Ave, Boston › $10-$30 › 866.811.4111 or bu.edu/bpt

THE LIAR › Shakespeare & Company takes on David Ives's adaptation of Pierre Corneille's 1644 farce about mistaken identity, a love triangle borne of miscommunication, and the fallout from an impressive web of lies created by the play's disingenuous hero. Kevin G. Coleman directs. › Through March 24 › Elayne P. Bernstein Theatre, 70 Kemble St, Lenox › $15-$95 › 413.637.3353 or shakespeare.org

LIFE OF RILEY › David J. Miller helms Alan Ayckbourn's contemporary play about six people who all have a friend in common named George Riley. Each of the characters reacts to George's effect on their lives, his recent diagnosis with a terminal illness, and his plan for a final farewell, all without George ever appearing on stage. The Zeitgeist Stage production stars Maureen Adduci, Peter Brown, Craig Houk, Shelley Brown, Angela Smith, and Brooks Reeves. › Through March 2 › Black Box Theatre at Boston Center for the Arts, 539 Tremont Street, Boston › $20 › 617.933.8600 or zeitgeiststage.com

MIDDLETOWN › Doug Lockwood helms Will Eno's tragicomedy about a small town in American and the inherent loneliness of polite suburban life. Steven Barkhimer, Marianna Bassham, Paula Langton, and Michael Forden Walker star in the Actors' Shakespeare Project production. › Through March 10 › YMCA Theatre, 820 Mass Ave, Cambridge › $28-$50 › 866.811.4111 or actorsshakespeareproject.org

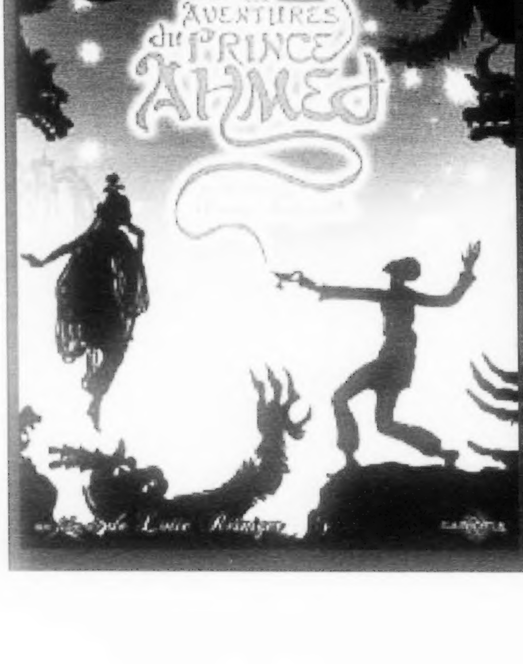
MILDRED FIERCE › The Gold Dust Orphans parody the 1945 Joan Crawford melodrama (from the James M. Cain novel). Varla Jean Merman stars as Mildred in this gender-bent, farcical version of the story, which will include splashy musical numbers. James P. Byrne directs the staging, which co-stars Ryan Landry, Penny Champayne, Olive Another, Liza Lott and Delta Miles. › Through February 16 › Machine, 1256 Boylston St, Boston › $40-$50 › 617.536.1950 or facebook.com/golddustorphans

OLIVER! › Susan Kosoff directs Wheelock Family Theatre's production of Lionel Bart's musical adaptation of the Charles Dickens novel *Oliver Twist*. A young orphan boy runs away in search of a family to take care of him. He finds an unexpected (and dangerous) family of sorts: a band of pick-pockets and thieves. Jon Goldberg handles the musical direction, and Laurel Conrad choreographs. › Through February 24 › Wheelock Family Theatre, 200 the Riverway, Boston › $20-$30 › 617.879.2300 or wheelockfamilytheatre.org

SHINING CITY › Conor McPherson's Dublin-set play tells the story of a man who seeks therapy after seeing the ghost of his dead wife; his therapist turns out to have demons of his own. Stephen Cooper and Joseph O'Meara star in this Salem Theatre Company staging, under John Fogle's direction. › Through February 16 › Salem Theatre Company, 90 Lafayette St, Salem › $25; $20 seniors; $10 students › 978.790.8546 or salemtheatre.com

YOU FOR ME FOR YOU › M. Bevin O'Gara stages Mia Chung's imaginative if imperfect fable about North Korean oppression and American consumerism for Company One. The play sets out from North Korea, where two sisters, one of them ill, are hard-pressed for food. The repeated ritual at a doctor's office brings lots of rote praise for the government but little medicinal aid. When the healthier sister, Junhee (Jordan Clark), gets pushy with the physician she is trying to bribe, the two sibs go into hiding. Soon a Smuggler (Michael Tow) is upon them, demanding money and an ominous something more to aid them in crossing the border. Only Junhee makes it to New York, and meanwhile, her older sister Minjee (Giselle Ty) is trapped with the Smuggler. › Through February 16 › Boston Center for the Arts Plaza Theatre, 539 Tremont St, Boston › $20-$38; $10-$15 students › 617.933.8600 or companyone.org

THE SEPIA TONES – SILENT FILM AND LIVE MUSIC



WEDNESDAY, FEBRUARY 27 AT 6:30PM

at Wilder Pavilion on the campus of Bentley University
Tickets only $10.00 and available at www.tinyurl.com/bemoved

THE SEPIA TONES' score uses a variety of percussion along with samples of exotic period instruments, horns, bass, keys and guitars. The resulting soundtrack sounds as out of time and place as the visually stunning color picture of the silent film "The Adventures of Prince Achmed" (1926), which is considered the oldest surviving, feature length animated film. Don't miss this very hip and unique event! Free Food and Refreshments available before the show.

For more information on the Bowles Performing Arts Series, please visit www.bentley.edu/bowles

MOVED

Pola X

L'ENFANT STILL TERRIBLE

WHEN HE BEGAN, IN THE '80S, Leos Carax was the paradigmatic cerebral movie brat of his day and age, incorporating the older New Wave ethos into the new punk indie vibe and establishing a new generation's bitter, norm-busting way of looking at the world. But by now, with only five features produced and released in the almost 30 years since, Carax has become something altogether different: an incubus haunting the ebb and flow of movie culture, emerging at unpredictable points with irrationally intense films that throb and bewitch in ways unrelated to whatever's cool or *avant* in art-film circles at the moment. The new *Holy Motors* (2012; screens February 23 at 7 pm) is merely the most startling example, a Rorschachian journey into a near-future in which life itself is a movie, or a massive matrix of possible movies. Denis Lavant's role-player-demiurge patrols Paris at night in a limo, playing out one disconnected but spectacular scenario after another, and complaining that he liked it better "when you could see the camera." The virtualized quantity we know of as "reality" evaporates like mist, just like our Uncle Jean-Luc had always warned us it would.

Carax was an impulsive Godardian from the very beginning, and *Boy Meets Girl* (1984; screens February 15 at 7 pm), probably that decade's most entrancing debut, is a Godard Jr. spume of youthful movie love and romantic irony that should set any cinephile's heart on fire. *Mauvais Sang* (1986; screens February 24 at 7 pm), on the surface a faux-espionage thriller-romance marking the AIDS crisis, is a headlong uptick in crazy invention, in which a somnambulistic Juliette Binoche parachuting out of an airplane, for real, is just the beginning of the amazements.

Every Carax shot is a new way to feel about something, but even so, *Les amants du Pont-Neuf* (1991; screens February 17 at 4 pm) was a new order of bedazzlement, limning a star-crossed romance between a Seine-loitering acrobat-vagrant (Lavant) and a near-blind artist (Binoche) in a grandly surreal manner that virtually recreates central Paris as a huge living circus. What had been Godardian was now Caraxian: the water-skiing-under-fireworks epiphany alone is worthy of a full-on swoon. It's a divine, one-of-a-kind epic that could hardly be trumped, but *Pola X* (1999; screens February 15 at 9:15 pm) tries, modernizing Melville's *Pierre, or the Ambiguities* with manic visual energy, mad melodrama, holy-cow graphic sex scenes, a river of blood, and more. This is cinema on steroids, so prepare to be flattened.

—MICHAEL ATKINSON

OVERDRIVE: THE FILMS OF LEOS CARAX

Harvard Film Archive

February 15-24

MIS SPELLED

Throughout his adaptation of Kami Garcia and Margaret Stohl's YA novel, Richard Lagravenese drops the names of books that would have provided a more rewarding way of spending a couple of hours than watching this movie. For instance, the adolescent classics *Catcher in the Rye*, *On the Road*, *To Kill a Mockingbird*, and *Slaughterhouse-Five*, which Ethan (Alden Ehrenreich), a small-town kid yearning for romance, is reading. No wonder he keeps dreaming about an elusive, beckoning sprite. But then he meets Lena (Kristen Stewart clone Alice Englert), the ostracized new kid in school, and finds the girl of his dreams.

What he doesn't know is that Lena is a pastiche of characters from *Harry Potter*, *Twilight*, *Interview with the Vampire*, *Carrie*. A "Caster" (i.e., she casts spells), she's hiding out at the manor of her creepy Uncle Macon (Jeremy Irons, dressed like the pope on holiday), so her wicked mother can't find her and convert her to evil. Ethan is an unwelcome distraction — for the viewer too, since Ehrenreich is more like Jethro Clampett than Truman Capote. LaGravanese at times spins striking images — a scene in which Ethan walks into a magical time warp is particularly nightmarish. But he also has a weakness for clichés. I guess he's been taking lessons from the wrong books.

—PETER KEOUGH » PETERK@PHX.COM

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BEAUTIFUL CREATURES

Directed and written by Richard LaGravenese based on the novel by Kami Garcia and Margaret Stohl :: With Alden Ehrenreich, Alice Englert, Lena Duchannes, Jeremy Irons, Viola Davis, Emmy Rossum, Thomas Mann, and Emma Thompson :: Warner Bros. :: 124 minutes

Boston Common + Fenway + Fresh Pond + suburbs

WORKING STIFFS

BACK IN THE DAY, zombies didn't lurch after the living and eat them like they do nowadays. They knew their place, which was to serve their master. In the case of Victor Halperin's *White Zombie*, reputedly the first film in that now inescapable genre, they took orders from the not-so-subtly named "Murder" Legendre, a mysterious Haitian nabob, played by Bela Lugosi. "They're not worried about long hours," Legendre notes, as he pitches his undead workers to a wary local plantation owner. Fighting words in 1932, with Roosevelt introducing the New Deal into Depression-afflicted America.

So this Kino Classics release is worth it if only for historical purposes, since it demonstrates that from the start zombie films embodied the Marxist paradigm of capitalism (Lugosi) versus labor (zombies). It also features a few racial and sexual twists along the way, in what is essentially a West Indian variation of *Dracula* (1931), the film that made Lugosi a star.

Here, instead of callow fop Harker losing his beloved Mina to the Count, we have callow banker Neil (John Harron) dragging his fiancée Madeline (Madge Bellamy) to Haiti, where he's promised a plum job opportunity. Alas, Madeline falls into the clutches of Legendre via a magic powder ("Just a pinhead!" he ghoulishly intones) that puts her in a zombie state. Whatever Legendre's nefarious plans might be for her, he must first contend with the Van Helsing–like Dr. Bruner (Joseph Cawthorn), who has learned a few things in his 30 years as a missionary on the island.

Though atmospheric in its visuals, and with the terrifying absurdity of Lugosi at its cold heart, the pace and plot of *Zombie* can get a little zombified itself. But occasional Ed Wood–like campiness notwithstanding, it established a genre that would rise from the grave whenever the economic state of the cinema age might summon it.

—PETER KEOUGH

++1/2
WHITE ZOMBIE (1932)

Directed by Victor Halperin :: Written by Garnett Weston, based on the novel by William Seabrook

With Bela Lugosi, Madge Bellamy, Joseph Cawthorn, and John Harron

67 minutes :: Kino Classics :: $29.95 Blu-ray; $24.95 DVD.

OPENING THIS WEEK

++ **ESCAPE FROM PLANET EARTH** On the distant planet Rada in this animated feature, lives a family of aliens who must learn to cherish one another. They are Scorch Supernova (Brendan Fraser), an arrogant astronaut, his brother, Gary (Rob Corddry), a nerdy technician, and Gary's son, Kip (Jonathan Morgan Heit), and wife, Kim (Sarah Jessica Parker). Their story is a family-film cliche from a galaxy not so far, far away. When Scorch bumbles into captivity on Earth, it's up to Gary to finally grow a pair and step out from behind the keyboard to rescue his brother. When Gary himself becomes imprisoned in Area 51 by Agent Shanker (William Shatner), he is forced to devise an alien weapon that will grant Shanker intergalactic domination. Directed by novice Cal Brunker. *Escape* references an array of other films, such as *Toy Story*, *Independence Day*, and *The Artist* (of all things), and sometimes mixes wit with its bromides. But thanks to the Weinstein Company's insistence on low-rent animation, this might please young kids but torment discerning parents.

_Jordan Riefe

+++ **THE LAST REEF 3D: CITIES BENEATH THE SEA** Watching this 40-minute large-format, 3D documentary from *STOMP* creators Luke Cresswell and Steve McNicholas, it's easy to see where deep-sea enthusiast James Cameron got his inspiration for *Avatar's* environments — it's not for nothing that he plans to embarge his sequels in the oceans of made-up planet Pandora. But the alien world depicted in the stunning underwater photography of Ted Roller (who was also cinematographer on Cameron's documentary *Ghosts of the Abyss*) is all too real. *The Last Reef*, like Cameron's epic monumental epic, is the vehicle for a message, a call for cutting carbon emissions that are destroying the Earth's coral reefs — home to wondrous life forms, including crinoidle fish, giant sea worms, and *Finding Nemo* fan favorite, the clown fish — as the seas become more acidic. You'll be tempted to reach out and touch the hovering schools of jellyfish — just try not to get stung. _Steve Sullivan, The Times

_Brett Michel

++ **A GOOD DAY TO DIE HARD** Just in time for Valentine's Day, this fifth iteration of the *Die Hard* franchise (launched in 1988) has Bruce Willis's John McClane heading to Moscow to help his son Jack (Jai Courtney) protect an enemy of the state from a corrupt government official. A car chase leads to a stand-off in a high-rise and a midnight run to Chernobyl, where a conspiracy to trade enriched uranium comes to light. Along the way there are double-crosses, shootouts, and the supposedly touching scene when Jack starts calling his father "Dad" instead of "John." *A Good Day To Die Hard* is a movie for people who like blowin' stuff up, evidently a favorite pastime of director John Moore, whose action scenes make about as much sense as his script, which was likely written on a cocktail napkin.

_Jordan Riefe

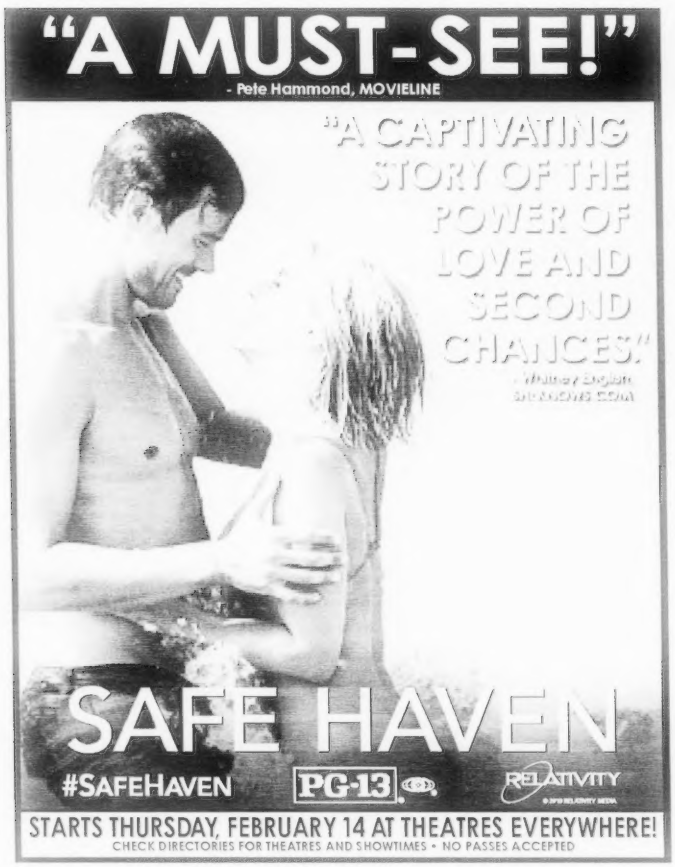
++1/2 **HAPPY PEOPLE: A YEAR IN THE TAIGA** What Robert Flaherty did with title cards in his silent *Nanook of the North*, Werner Herzog manages with declamatory voiceover in *Happy People*: romanticization of the austere, self-reliant lives of hunters and trappers in the icebound north. Herzog does it from the warmth and comfort of an editing suite, where he cut down four hours of a Russian-made anthropological documentary by Dmitry Vasyukov and added his own redo full but sometimes intrusive Herzogian commentary. As always, Herzog is turned on by macho-men in the wilderness, so it makes sense that he falls hard for the Russians who fish and trap sable in the deepest, most cut-off part of Siberia. They are fun to watch as they shape skis out of tree trunks, and hang out with their dogs. Happy people? Perhaps. But there definitely are unhappy people: the native Siberians, who have lost their way with Russian-supplied vodka.

_Gerald Peary

+1/2 **SAFE HAVEN** Some's here along the way Nicholas Sparks went from being just a bestselling author of preachy schmaltz to a full-on franchise (he produces the movies of his books). And he's got his hooks deep into director Lasse Hallström (*My Life as a Dog* and *The Cider House Rules*), who's on board here for a second tour of duty (after *Dear John*). One might overlook the low production values, endless platitudes, and tired clichés because Sparks does know how to jerk the tears, in a Hallmark kind of way. But after the mysterious Katie (*Dancing with the Stars*'s Julianne Hough) lands in coastal North Carolina (Sparks's breadbasket) and falls for single dad Alex (Josh Duhamel), and the details of her dicey past slowly (and manipulatively) come to light (involving a rap from Boston and a possible murder), the groan-worthy denouement washes *Harvest* out into a sudsy sea of shameless melodrama.

_Tom Meek

MORE MOVIES! FOR MORE REVIEWS OF FILMS IN THEATERS THIS WEEK, GO TO THE PHOENIX.COM/MOVIES



PHX PICKS >> CAN'T MISS

FRI 15

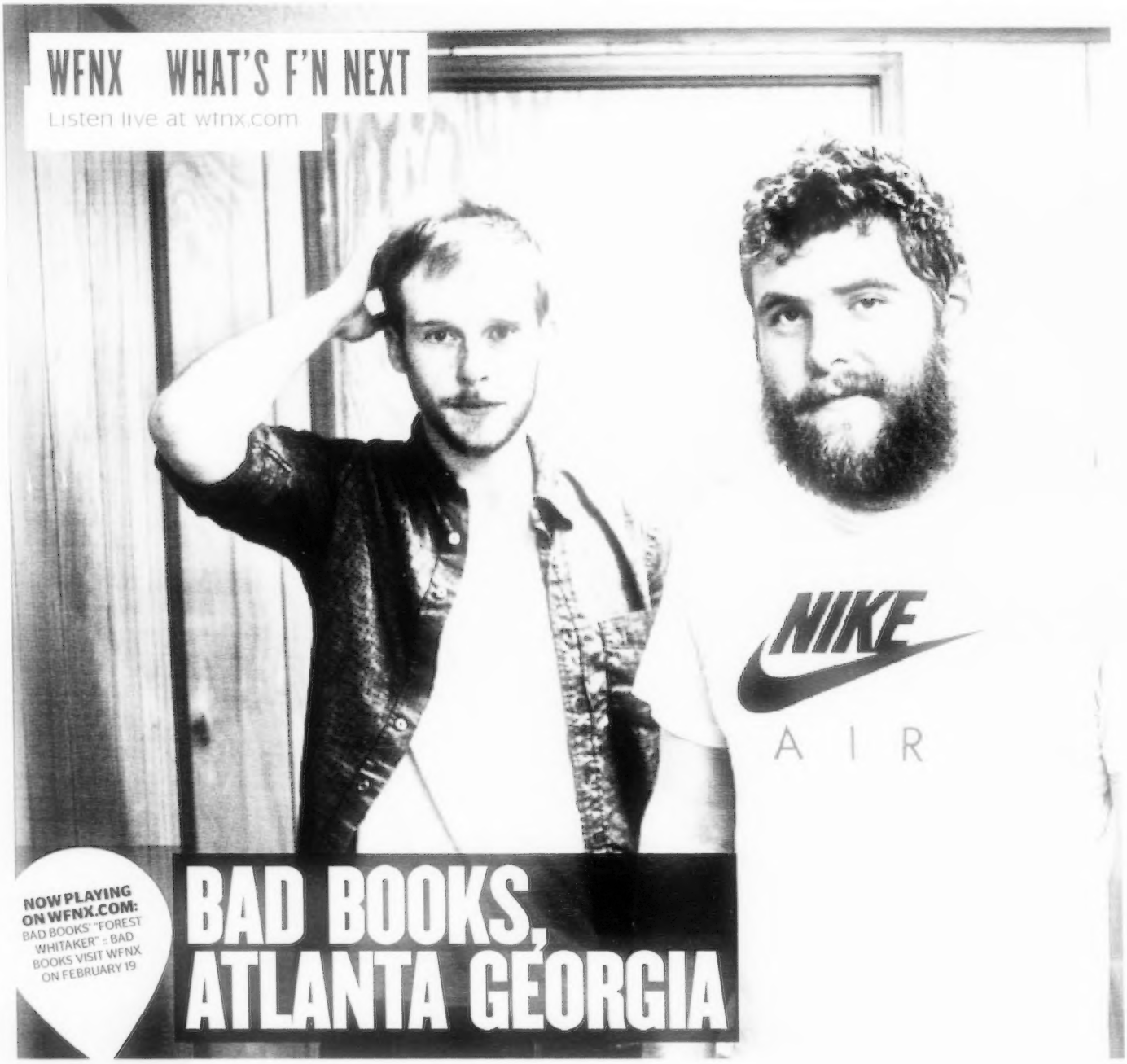
• **SILLY WABBIT** Is that sublime, wisecracking, carrot-munching trickster lupine still relevant in the age of *Angry Birds*? The Brattle Theatre thinks so as it unrolls its 18th annual "All Bugs Review," which includes everyone's favorites: "What's Opera Doc?," "Abominable Snow Rabbit," and "Water Water Everyhare." It will alternate through February 21 with "That Fantastic Friz," a collection of Bugs and Company shorts directed by the immortal Friz Freleng; February 22 and 23 bring more yet animated splendor with matinees of "Looney Tunes Revue," another collection of classic shorts.
Brattle Theatre, 40 Brattle St, Cambridge :: $9.75; $7.75 students; $6.75 seniors :: 617.876.6837 or brattle-film.org

• **BLACK DYNAMITE** Quentin Tarantino's *Django Unchained* has renewed interest in the unfairly disdained blaxploitation films of the '70s. The Coolidge Corner @fter Midnite series offers a taste of these explosive, racially groundbreaking action flicks by screening *Black Dynamite* (2009), a retro homage to — or parody of? — the genre. Directed by Scott Sanders, it features Michael Jai White as an Afro-coiffed, nunchaku-wielding, remorselessly unsmiling champion of righteousness. It also screens Saturday.
Coolidge Corner Theatre, 290 Harvard St, Brookline :: 11:59 pm :: $9.25 :: 617.734.2501 or coolidge.org

• **BU CINÉMATHÈQUE** *Phoenix* film critic Gerald Peary continues his fascinating, rewarding, and free BU Cinémathèque series by presenting "An Evening With Rel Dowdell." Dowdell, a Boston University grad, will screen his feature *Changing the Game* (2012), a variation on the American Dream in which a hoodlum from the North Philadelphia ghetto rises to become a drug kingpin and then gets an MBA, only to find that the world of big business is as ruthless as the underworld he left behind. A discussion follows the screening.
BU College of Communication, Room 101, 640 Comm Ave, Boston :: 7 pm :: Free :: 617.353.3483 or bu.edu/com/academics/film-tv/cinematheque

MON 18

• **ROSE BY ANY OTHER NAME** Sure, movies are entertaining, but what do they mean? *How* do they mean? "The Poetic Semiotics of Peter Rose" program at the Harvard Film Archive may or may not answer those questions, but it will make you think about them and open up a world of unexpected beauty. In a half dozen subversive short films, Rose disrupts the logic of linear narration and other formal conventions to uncover a more cinematic essence underneath. Maybe you better ask him about it, since he will be on hand for discussion.
Harvard Film Archive in the Carpenter Center, 24 Quincy St, Cambridge :: 7 pm :: $12 :: 617.495.4700 or hcl.harvard.edu/hfa



NOW PLAYING ON WFNX.COM: BAD BOOKS' "FOREST WHITAKER" :: BAD BOOKS VISIT WFNX ON FEBRUARY 19

BAD BOOKS, ATLANTA GEORGIA

Andy Hull is doing just fine with the introspective and sometimes angst-tinged alt-rock of Manchester Orchestra, and Brooklyn-based Kevin Devine has built up a solid following with his own singer/songwriter thing. So why, then, would it befit the two to embark with Bad Books, which recalls early Death Cab for Cutie with a side of Heatmiser? It's about having an additional creative outlet, according to Hull, who chats by phone while he and Devine rehearse to tour the duo's second, conveniently titled release, *II* (Triple Crown). "You can get really wrapped up in your own head, at least I can, in your 'day job' and your main band being the only thing that exists." Working with Devine has also made the recording process move at a quickened pace, pushed by commitments to other projects. "It's not that we haven't wanted to spend more time on it; it's just that we really don't have very much time to do it, so we kind of have to throw caution to the wind. It doesn't have to take weeks or months to write when there is that kind of artistic energy going on." It's certainly been effective, evident in the response to the single "Forest Whitaker." Obscenely catchy, the song follows a relationship gone bad, with the couple now spending time hating on one another. "She has this kid with a motorcycle dude and names it Forest Whitaker," Hull says. "It's kind of like an ode to what a hippie chick would name a kid." He adds that the namesake *Last King of Scotland* actor hasn't addressed the tune — yet. "We were expecting to [hear from him], a little, especially since it's starting to get played; but we figured if he, like, gets mad or something, that's even cooler."

_MICHAEL CHRISTOPHER

BAD BOOKS + THE FRONT BOTTOMS + WEATHERBOX :: The Sinclair, 52 Church St, Cambridge :: February 19 @ 6:30 pm :: All Ages :: SOLD OUT :: 617.547.5200 or boweryboston.com

CZARFACE SOARS ABOVE THE CLOUDS

BACK IN THE DAY, a young indie MC from Boston was more likely to have Michael Jackson stop by his house to pee than he was to collaborate with a premier rap superstar. So in 1998, it was certifiably outrageous for 7L and Esoteric to be at a studio in Brooklyn, waiting to record a track with Inspectah Deck. They were subterranean scrubs — two white neophytes fresh out of Salem State University. Deck was a lethal Wu-Tang Clan lyricist — a rapper's rapper who'd just ripped the greatest guest verse of all time on Gang Starr's "Above the Clouds." But through a buddy who was managing the Boston duo while also working at Deck's New York label, Loud, they arranged the unfathomable, and scored a stunning Clan cameo for their debut EP.

The resulting banger, "Speaking Real Words," earned major college radio burn in 1999. It also inspired some old-fashioned hip-hop hatred in the 'hood, according to Eso: "It pissed a lot of kids off who were scratching their heads asking, 'How the fuck did they put this together?' "

All these years later, Deck offers an answer, pointing out that they met before the age of shameless pay-for-play collabos. "This wasn't a money thing," he says. "I wanted to explore outside the Wu parameters."

Thanks to that sort of scientific thinking, those parameters soon evaporated, with fringe hip-hoppers of all stripes uniting to preserve rap integrity. 7LES compadres Jedi Mind Tricks delivered GZA on some classic tracks; in 2005, Wu-affiliate Dreddy Kruger dropped an entire project dubbed *Wu-Tang Meets the Indie Culture*. As for Deck and his Boston comrades — their relationship lasted, and it re-culminated on "12th Chamber," a glorious smack of raw reunion gold off the 2010 7LES album *1212*.

This week 7LES and Deck drop *Czarface* (Brick Records), a full-length work of adventurous genius revolving around a metal-clad protagonist who feeds on destruction. The 7L soundtrack rides like a graffiti-stained freight train barreling through multiple rap dimensions, while Deck and Esoteric go head-to-head and blow-for-blow in round after glorious round of verse, only occasionally surfacing for air so that other leather-lung contenders like Ghostface, Vinnie Paz, and Action Bronson can jump into the scrum.

"Everybody brings a different element," says 7L, "but if we didn't already have a real relationship with Deck, *Czarface* wouldn't have sounded so complete, like it was meant to happen." Adds Esoteric: "It definitely opens up a new chamber, so to speak, and a new element of what we're doing. I've been inspired by Deck since Wu-Tang first came out, and a challenge like this gets the best out of me." Deck concurs: "[Esoteric] was young Anakin then; now he wields his light saber like a true Jedi. One that even rivals Master Yoda."

_CHRIS FARAONE

CZARFACE + APATHY + MASSTAPEACE + GREEN LINE INBOUND :: Middle East, 472 Mass Ave., Cambridge :: February 22 :: 8 pm :: 617.864.3278 or mideastclub.com

WILD BELLE PUSH MAGICAL BUTTONS

Like every other living creature, Elliot Bergman has cultivated methods of getting shit done. For Wild Belle — the Chicago-raised, Brooklyn-inhabiting band the 31-year-old multi-instrumentalist shares with his sister, singer Natalie — Elliot perfects material by dismantling their demos and chasing "the magic button," a term he invoked in a 2012 interview. His sibling doesn't use the phrase herself but, when provided context, knows exactly what he means. "There are times where we say, 'This song is so good, but it isn't perfect yet,' " says Natalie, who turns 24 this month. "That magic button is the 'a-ha' moment when we realize, 'This is what we need to do to give it the final touch.' "

Take "Twisted," off March's *Isles* (Columbia), the debut record from the year-old duo who tour as a five-piece. Elliot inserted a kalimba instrumental into the song, and the Bergmans enjoyed it until they realized that it ran too long. The track's magic-button moment saw the musicians removing the segment entirely only to reinsert it in modified form.

WILD BELLE + TORO Y MOI + DOG BITE

Paradise Rock Club, 967 Comm Ave, Boston ::

February 15 :: 8 pm :: 18+ :: $20 :: 617.562.8800 or thedise.com

Wild Belle's multi-ethnic allegiances — Afropop, reggae, and rocksteady — fuse into American indie pop and classic rock. Results are, at varying times, tropical, tepid, and tempestuous. "We called it *Isles* because each song is its own island," Natalie says. "There's the general theme of losing love, but there's redemption. Ultimately, I want it to be an uplifting record. I want it to take you on your own journey."

_REYAN ALI

Wild Belle

THE YEAR MILLION MATURE INTO THE NOW

IT'S A CHILLY WINTER NIGHT in Allston, and I'm huddled around a table at Deep Ellum with the Year Million, discussing the band's just-released EP *Broken Circuits*. Singer Scott House, guitarist Jason Calieri, bassist John Salogiannis, and drummer Rob Wu are describing how, along with since-departed synth player Bjørn-Atle Reme, they crafted a six-song effort awash in exceptional melodies and instrumental sophistication. With ex–Letters to Cleo bassist Scott Riebling manning the board, the result sounds big enough that it wouldn't be out of place warming up a U2 concert crowd.

"We wanted to pare it down to five or six [songs] that we felt really solid about," says Calieri of the shortened format.

"We fight and argue a lot too," adds newish kid on the block Wu. "So if we really took the time to do 10 songs, we would have had this CD come out in 2015."

The jokes and lighthearted barbs among the four come loose and fast, but there's a sense that the common goal was a well-produced sound — think Muse or M83's latest, something instantly accessible, but appealing to music geeks as well. "One thing we really tried to do this time that we didn't do in the past was fine-tune our melodies so that they seem kind of timeless and natural sounding," says House. "We all worked on it together."

Wu says that everyone's respective musical chops took a back seat — for example, Salogiannis's closeted penchant for playing funk bass. "It's less of a musician-ego thing it's more of a 'Let's write a really good song,'" he says. Much of the credit for the set's musical maturity goes to Reme, who recently returned to his native Norway. "He's an unbelievable player in terms of blues and jazz, and it's almost like what he *doesn't* play adds to the music," says Salogiannis. "He was a great songwriter," adds Wu. "He knew music theory to a point that it gave us an alternative sound that we wouldn't have had without him."

Moving on now as a quartet, with a search for a new synth player on the back burner, the Year Million are focusing on making something that's lasting both on wax and in live performance. Or, as Salogiannis puts it, "I think there's always this thought of at least *trying* to reach some people if they like the music." The sentiments are echoed by Calieri, who says, "I really do want to just write the best songs that we can. It's fun to challenge ourselves, write good songs, record them, play them and . . . It kind of ends right there."

_MICHAEL CHRISTOPHER

THE YEAR MILLION + TOWNSHIP + A WISH FOR FIRE + CULT 45 : Middle East Upstairs, 472 Mass Ave, Cambridge : February 15 : 8 pm : 18+ : $10 : 617.864.3278 or mideastclub.com

PLAYLIST

It's been just more than two years since **Young Adults** released their noisy blitz-punk debut LP, *Black Hole*. Since then, bassist Danny O'Neill (ex-Protokoll) has joined the band and guitarist Chris Villon has relocated to Northampton. But they remain one of Boston's most viciously sludgy live acts, and finally return with new material, the *Born in '91* EP, on Valentine's Day. This week's playlist includes a new cut off that, as well as equally racketing tracks from Connecticut's reckless-rock trio **Suicide Dolls**, Allston's minute-slingers **Earthquake Party** and neo-gazers **Soccer Mom**. Catch them all at TT the Bear's Place on February 21.

GRAB THE MIX AT THEPHOENIX.COM/ONTHEDOWNLOAD.

- **Young Adults** "Spectre"
- **Suicide Dolls** "Candy"
- **Earthquake Party** "Hello Weirdo/Little Pet"
- **Soccer Mom** "A Canoe Shy"

_MICHAEL MAROTTA

WANT MORE ALBUM REVIEWS? CHECK OUT MORE RECENT RELEASES AT THEPHOENIX.COM/MUSIC

+++ FOALS, *HOLY FIRE*

Transgressive » Most hip new bands save their experimental, reactionary "fuck you" album for when they have something to rebel against. Foals got theirs out of the way early: 2008's *Antidotes* was a detached, often robotic stew of math-rock rhythms and Afrobeat electric guitar pointillism, with Yannis Philippakis snarling detached art-school nonsense in the crevices. The British press portrayed the band as indie-rock's new hipster Bad Boys (cemented for the ages when they rejected a reverb-heavy mix from it-producer Dave Sitek). Though Foals showed signs of depth and maturity on 2010's *Total Life Forever*, they've made their biggest leap on *Holy Fire*, embracing the soulfulness and passion lurking beneath their intricate sonics. "I'm pale and coy, a mama's boy," Philippakis croons on lead single "Inhaler," his band churning up a metallic art-rock ruckus. "I make believe/I shimmy-shake, I wake and bake." It's a charming bit of lyrical playfulness, but more important is how Philippakis sings: raw, explosive sensuality, every syllable elongated. It's a representative moment on an album both accessible and humane. Most of the guitars still do that prickly math-rock thing, overlapping in curlicue precision — but they're used as exclamation points, decorating the euphoric psychedelics of "Bad Habit" and the pulsating grooves of "Out of the Woods." Drummer Jack Bevan remains the band's not-so-secret weapon, leading the charge from the rear with his delirious hi-hat flurries ("Inhaler") and polyrhythmic flair ("Everytime"), yet grounding the album with elemental percussive muscle. Legendary production duo Flood and Alan Moulder wave their wand throughout, pushing the songs to U2-levels of spacey grandeur. But even at their most expansive, Foals are digging into more primal territory. The funkiness, the headiness, the playfulness — it comes together on "My Number," a dizzy, disillusioned indie-funk anthem with a four-on-the-floor stomp and trebly guitars that unzip like a fine pair of leather pants. Foals haven't lost their math-rock edge; they've infused it with fun.

_RYAN REED

+++ ICEAGE, *YOU'RE NOTHING*

Matador Records » There's something intriguing about the ways Copenhagen punk band Iceage seem simultaneously to care so much and so little. On the page, the lyrics to *You're Nothing* (recorded on the Danish island of Mon last May) are noticeably minimal yet hyper-emotional. And on record, Elias Bender Rønnenfelt sounds simultaneously full of both rage and angsty boredom. The impact of this sophomore album — a more psychologically and aesthetically involved record than their debut, 2011's critically acclaimed *New Brigade* — is in the cross between those dueling coming-of-age sentiments, ones to be expected from a band who are this young. The lyrics resonate hard, though, felt most strongly when Rønnenfelt sings with broad expressive shouts: "Pressure, pressure/Can't take this pressure" on opening track "Ecstasy," "Excess/excess/excess" on "Coalition," "Waiting/waiting/waiting/waiting," at the start of "It Might Hit First." They sound like punk mantras.

_LIZ PELLY

+++ FRIGHTENED RABBIT, *PEDESTRIAN VERSE*

Atlantic Records » Worrywarts who were stressed about Frightened Rabbit making the major-label jump after three well-received indie full-lengths and a pair of EPs can quit fretting. The Scottish outfit have delivered again with jangly pop full of skittering guitars, self-flagellating lyricism, and whimsy under a pall of darkness that no amount of the big spotlight can dispel. For proof, just check out some of the song titles: "Dead Now," "Backyard Skulls," "Late March, Death March."

Yeah, there are no puppies here (unless they're dead), or rainbows, just plenty of dark clouds. Downtrodden in subject matter, these songs are foot-stomping anthems nonetheless. Over some Andy Monaghan fretwork cribbed straight from Joy Division, Scott Hutchison sings about being trapped in collapsing and abandoned buildings, cursing in church, sleeping off the bad vibes, and confessing, "I don't mind being lonely. So leave me alone." It's less a pity party and more a declaration about being cast into shade. And being just fine with that.

_MICHAEL CHRISTOPHER

FRIGHTENED RABBIT + WINTERSLEEP :: House of Blues, 15 Lansdowne St, Boston :: April 2 :: 7 pm :: All-Ages :: $22.50 adv./$25 doors :: 888.693.2583 or hob.com/boston

STAFF SPINS

What we're listening to

MY BLOODY VALENTINE *m b v* [self-released] February 2 started like any other day. Then word leaked that the first new My Bloody Valentine album in 22 years would be released in mere hours, and by midnight, thousands around the world were doing the same thing, but alone by themselves, listening to an old friend. *m b v* shares much with 1991's *Loveless*, and that's not a bad thing: standout "Who Sees You" is "Only Shallow" flattened and fried, a churning beast of sonic gravity, while "In Another Way" is a tumbling mechanical roar of magnetic currents. It's all worth the wait.

_MICHAEL MAROTTA

LIVE MUSIC

THURSDAY 14

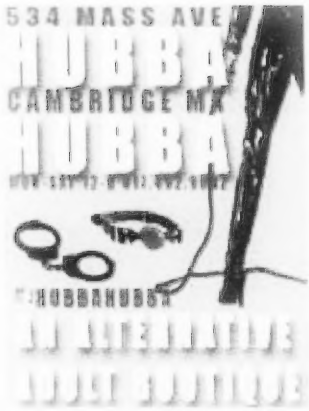
AMANDA CARR › 8 pm › Scullers, 400 Soldiers Field Rd, Cambridge › $20 › 617.783.0090 or scullersjazz.com
BAAUER + JUST BLAZE › 8 pm › Middle East Downstairs, 480 Mass Ave, Cambridge › $22-$25 › 617.864.EAST or ticketweb.com
BIG HEAD TODD & THE MONSTERS › 8 pm › House of Blues, 15 Lansdowne St, Boston › $25-$35 › 888.693.2583
BILLY WYLDER + JOE FLETCHER & THE WRONG REASONS › 8 pm › Middle East Upstairs, 472 Mass Ave, Cambridge › $10 › 617.864.EAST or ticketweb.com
ELEANOR AND THE TASTIES + BILLY DODGE + THE CLIPPERTONES + DAN BAKER › 8 pm › O'Brien's, 3 Harvard Ave, Allston › $6 › 617.782.6245 or obrienspubboston.com
"FOUR HOURS OF BUTTAH" › With DJ Knife + DJ 7L + Lily Hoffman-Andrews + Zo.E.Ling › 9:30 pm › Good Life, 28 Kingston St, Boston › 617.451.2622 or goodlifebar.com
JESSE RUBEN + CHRIS AYER › 8 pm › Café 939, 939 Boylston St, Boston › $10-$12 › 617.747.6038 or ticketmaster.com
JON FOREMAN [OF SWITCHFOOT] + ANTHONY RANERI [BAYSIDE] + WILL ANDERSON + NOW, NOW + THE LONE BELLOW › 7 pm › Paradise Rock Club, 967 Comm Ave, Boston › $14 › 617.562.8800 or ticketmaster.com
KELLY WILLIS & BRUCE ROBISON › 8:30 pm › Johnny D's, 17 Holland St, Somerville › $15 › 617.776.2004 or johnnyds.com
LUCIUS + SPIRIT KID + THE HONORS › 10 pm › Great Scott, 1222 Comm Ave, Allston › $10 › 617.566.9014 or ticketweb.com
POH HOCK + BOARCORPSE › 1 pm › Café 939, 939 Boylston St, Boston › Free › 617.747.6038 or ticketmaster.com
"SWEETHEARTS' NIGHT OUT" › 8 pm › Club Passim, 47 Palmer St, Cambridge › $23-$25 › 617.492.7679 or clubpassim.com
TERRI LYNE CARRINGTON › 8:30 pm › Berklee Performance Center, 136 Mass Ave, Boston › $8-$20 › 617.266.7455
"THE SECOND ANNUAL ANTI-VALENTINE'S DAY SOIREE" › With Brendyn Schneider + Parlour Bells + Ruby Rose Fox + Shadwell › 8 pm › Lizard Lounge, 1667 Mass Ave, Cambridge › $12 › 617.547.0759 or lizardloungeclub.com

April Hall sings at the Regattabar on Valentine's Day.

FRIDAY 15

THE BAD PLUS › 7 pm › Institute of Contemporary Art, 100 Northern Ave, Boston › 617.478.3100 or icaboston.org
BARIKA + SUPERHUMAN HAPPINESS + DIRTY RASCALS BRASS BAND › 8 pm › Church of Boston, 69 Kilmarnock St, Boston › $12 › 617.236.7600 or churchofboston.com
BIG GIGANTIC + KILL PARIS + MANIC FOCUS › 8:30 pm › House of Blues, 15 Lansdowne St, Boston › $25-$35 › 888.693.2583
BILLY WINE + THE BIG SWAY + MUSAIC › 7:30 pm › Middle East Downstairs, 480 Mass Ave, Cambridge › $10 › 617.864.EAST or ticketweb.com
BLOWW + SHERMAN BURNS + GUNPOWDER + GELATINE + BROWNBOOT › 9 pm › Radio Upstairs, 379 Somerville Ave, Somerville › $8 › 617.764.0005 or radiobarunion.com
"BOSTON BLOGHEAD PUNK SHOWCASE" › With Steve Knowles + Hookerclops + The Sour Doo-dahs + Western Powers + Babydriver › Radio Downstairs, 379 Somerville Ave, Somerville › $7 › 617.764.0005 or radiobarunion.com
"BOYFRIENDS" › With DJ Brent Covington › 10 pm › Milky Way, at the Brewery, 284 Armory St, Jamaica Plain › $5 › 617.524.3740 or milkywayjp.com
CATHERINE RUSSELL › 8 pm › Scullers, 400 Soldiers Field Rd, Cambridge › $25 › 617.783.0090 or scullersjazz.com
"CLUB D'ELF 15TH ANNIVERSARY" › 8 pm › Lizard Lounge, 1667 Mass Ave, Cambridge › 617.547.0759 or lizardloungeclub.com
"CRY ME A RIVER: VALENTINES HANGOVER PARTY" › With The Timberfakes › 8 pm › Hard Rock Café, 22-24 Clinton St, Boston › $12-$15 › 617.424.7625 or hardrock.com/boston
THE DUNWELLS › 11 pm › T.T. the Bear's Place, 10 Brookline St, Cambridge › $10-$12 › 617.492.2327 or ticketweb.com
FINISHER + NO FUN + DEAD LANGUAGES › 8 pm › O'Brien's, 3 Harvard Ave, Allston › $7 › 617.782.6245 or obrienspubboston.com
GLENN YODER & THE WESTERN STATES › 10 pm › Toad, 1920 Mass Ave, Cambridge › 617.497.4950 or toadcambridge.com
THE MACCABEES + REPUTANTE › 8 pm › The Sinclair, 52 Church St, Cambridge › $15-$17 › 617.451.7700 or ticketmaster.com
OUTASIGHT + THE READY SET + MASTER SHORTIE › 7 pm › Brighton Music Hall, 158 Brighton Ave, Allston › $15-$17 › 617.779.0140 or ticketmaster.com
"PICO PIQUANTE VS. UNITY" › With DJ Francesco Spagna + DJ Jorge Galvez + Los Rakas + Oxycontinental + Pajaritos › 9:30 pm › Good Life, 28 Kingston St, Boston › $5 › 617.451.2622 or goodlifebar.com
SETH GLIER + ALLIE FARRIS + ANNALISE EMERICK › 8 pm › Club Passim, 47 Palmer St, Cambridge › $13-$15 › 617.492.7679 or clubpassim.com
SLACK + HAPPY TIME HARRY + RED SKY MARY + FOUND AUDIO + THE GOODFELLAS › Precinct, 70 Union Sq, Somerville › 617.623.9211 or precinctbar.com
"SMELL THE LOVE: A 2013 JP MUSIC FESTIVAL FUNDRAISER" › 8 pm › Midway Café, 3496 Washington St, Jamaica Plain › 617.524.9038 or midwaycafe.com
"THE PILL" › With DJ Michael V + DJ Ken › 10 pm › Great Scott, 1222 Comm Ave, Allston › $5 › 617.566.9014 or ticketweb.com
TORO Y MOI + WILD BELLE + DOG BITE › 9 pm › Paradise Rock Club, 967 Comm Ave, Boston › $20 › 617.562.8800 or ticketmaster.com
TOWNSHIP + A WISH FOR FIRE + THE YEAR MILLION + CULT 45 › 8 pm › Middle East Upstairs, 472 Mass Ave, Cambridge › $10 › 617.864.EAST or ticketweb.com

>> LIVE MUSIC on p 58



actors' shakespeare project

Middletown

by Will Eno

directed by Shay Lockwood

FEB. 13 – MARCH 10

THEATER AT THE CAMBRIDGE YMCA

866-811-4111 or actorsshakespeareproject.org

goodlife

Thurs Feb. 14 • 9:30 pm – 2 am
4 HOURS OF BUTTAH
DJs: 7L, Lil Mermaid, Knife
Music: RnB, Slow Jamz, Love Songs
Cover: None

Fri Feb. 15 • 9:30 pm – 2 am
UNITY VS. PICO PICANTE
Upstairs = Francesco Spagna & Cruzz / Downstairs = Los Rakas (Live!), Pajaritos, Oxycontinental
Music: Global Bass, Digital Cumbia, Tropical, Moombahton
Cover: $5

Sat Feb. 16 • 9:30 pm – 2 am
SWEET SHOP
DJs: Brett Johnson, Mcnell, C.S., DoZe
Music: Downstairs = House & techno / Upstairs = Hip Hop, Reggae & Party Jamz
Cover: $5

Tue Feb. 19 • 5 pm – 10 pm
GAME OVER
(card games, board games and video games)

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GOODLIFEBLS.COM

ARTS & EVENTS ::

« LIVE MUSIC from p 57

VINX › 7:30 pm › Regattabar, 1 Bennett St, Charles Hotel, Cambridge › $20 › 617.661.5000 or regattabarjazz.com
THE WANDAS + BUILD AND BIND + SPARHAWKS + THE WHO TRIBUTE BAND › 9 pm › Ralph's Diner, 148 Grove St, Worcester › 508.753.9543 or myspace.com/ralphsdiner
WHITE PAGES + DADFIGHT + STONEHANDS + READY... STEADY... TORPEDO › P.A.'s Lounge, 345 Somerville Ave, Somerville › 617.776.1557
WILL EVANS + THE SWEET REMAINS › 8 pm › Beehive, 541 Tremont St, Boston › $12-$15 › 617.423.0069 or beehiveboston.com

SATURDAY 16

3 COHENS SEXTET › 8 pm › Scullers, 400 Soldiers Field Rd, Cambridge › $30 › 617.783.0090 or scullersjazz.com
BIG MESS + SNEEZE + FAT HISTORY MONTH + PILE › 9 pm › Great Scott, 1222 Comm Ave, Allston › $8-$9 › 617.566.9014 or ticketweb.com
DOZE + FRANK & INDEPENDENT + YOU PEOPLE › P.A.'s Lounge, 345 Somerville Ave, Somerville › 617.776.1557
ECHO KINGS + JARED SALVATORE + ELEPHANT PROOF › 9:15 pm › Lizard Lounge, 1667 Mass Ave, Cambridge › 617.547.0759 or lizardloungeclub.com
ERIC ZINMAN + RICHARD POOLE + LAURENCE COOK › 8 pm › Outpost 186, 186 1/2 Hampshire St, Cambridge › $10 › 617.876.0860 or zeitgeist-outpost.org
FREYA + TOO LATE THE HERO + CARICATURE + VIVISEPULTURE + BEGAT THE NEPHILIM › 8 pm › Middle East Upstairs, 472 Mass Ave, Cambridge › $10 › 617.864.EAST or ticketweb.com
THE GONDOLIERS + EASTER BLOODHOUNDS + 92 PROTONS + A TERRIBLE BEAUTY › 8 pm › O'Brien's, 3 Harvard Ave, Allston › $7 › 617.782.6245 or obrienspubboston.com
KEVIN HARRIS PROJECT + GREG OSBY › 7:30 pm › Regattabar, 1 Bennett St, Charles Hotel, Cambridge › $20 › 617.661.5000 or regattabarjazz.com
LANCE MARTIN BAND › 9 pm › Ryles, 212 Hampshire St, Cambridge › $10 › 617.876.9330 or rylesjazz.com
MARY FAHL + GILLIAN GRASSIE › 8 pm › Club Passim, 47 Palmer St, Cambridge › $28-$30 › 617.492.7679 or clubpassim.com
PARADE GROUNDS + PERSONAL FINANCE + SWEARWOLVES › Radio Upstairs, 379 Somerville Ave, Somerville › 617.764.0005 or radiobarunion.com
PINK MARTINI › 8 pm › Opera House, 539 Washington St, Boston › $40-$65 › 617.259.3400 or bostonoperahouseonline.com

PHX PICKS >> CAN'T MISS

SAT 16

• **DOZE** The hardest-hitting member of our recent Class of 2013 rolls into Somerville like a post-hardcore Brinks truck packed to the gills with new cassette *The Dirts*. The EP originally dropped in December, but now gets rightfully hissy and pissy on sweet ol' analog tape, and tracks like "Foxhunt" and "H.B.B.H." sound even grittier.
P.A.'s Lounge, 345 Somerville Ave, Somerville :: TBA :: Call for ticket info :: 617.776.1557

THU 19

• **SNOWDEN** Snowden's 2006 record *Anti-Anti* was one of the most polished, frenetic pop discs of the decade, but then the magnetic Atlanta band seemed to go missing. Thankfully, Jordan Jeffares is back in action with his one-time bedroom project, resurfacing in Austin, and dropping jubilant single "The Beat Comes" last year to tease new record *No One in Control*. Here's hoping we get a tasty cocktail of new and old tonight in Cambridge.
T.T. the Bear's Place, 10 Brookline St, Cambridge :: 11:15 pm :: $10 :: ticketweb.com

THU 21

• **HO-AG RECORD RELEASE PARTY** Few bands could pull off a record release party at the lavish Oberon. Few bands are Ho-Ag. The presumably-dormant, still-uncategorizable noise-rock dudes are back with new record *World-Destroying Zig-Zags* and an overstuffed evening of sounds that also delivers new singles from Hallelujah the Hills and Dear Leader. The Unfolding Synchronistic Improbable, as the night is billed, sound be quite the assault on the brainicles.
Oberon, 2 Arrow St, Cambridge :: 8 pm :: $15 :: cluboberon.com

• **VATTNET VISKAR** You're forgiven for not immediately recognizing Plainstow, New Hampshire, as a hotbed of ambient blackened doom metal, but Vattnet Viskar's 2012 self-titled debut record for Broken Limbs Records should put the quartet on the global map, even securing a respectable 7.9 score from P4k. Their brand of viciousness might be too much for the intimate confines of O'Brien's to control.
O'Brien's Pub, 3 Harvard Ave, Allston :: 8 pm :: $7 :: obrienspubboston.com

PUNCH BROTHERS + ANAIS MITCHELL › 7 pm › House of Blues, 15 Lansdowne St, Boston › $25-$35 › 888.693.2583
SPIRITUAL REZ › 8 pm › The Sinclair, 52 Church St, Cambridge › $15 › 617.451.7700 or ticketmaster.com
SPLIFFSTERS + WHY I RISE + HIGH SCHOOL SKINNY + BACKPORCH SMOKERS + GIDEON GREY › 7:30 pm › Church of Boston, 69 Kilmarnock St, Boston › $10 › 617.236.7600 or churchofboston.com
STONE COLD FOX + BRANCHES + BROKEN ANCHOR › 8 pm › Café 939, 939 Boylston St, Boston › $10 › 617.747.6038 or ticketmaster.com

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TENAFLY VIPERS + GIVE UP + BAD SEX + SPECTREHAWK + CHRISSY SPOILER + DJ MIKE › Radio Downstairs, 379 Somerville Ave, Somerville › $5 › 617.764.0005 or radiobarunion.com
THE VERSA CONTRAST + SIDESHOW + SAYINGS + SCRIPTURES + THREAT LEVEL BURGUNDY › 12:30 pm › Middle East Upstairs, 472 Mass Ave, Cambridge › $10 › 617.864.EAST or ticketweb.com
WILLY MOON › 9 pm › Brighton Music Hall, 158 Brighton Ave, Allston › $13-$15 › 617.779.0140 or ticketmaster.com

SUNDAY 17

ANDY CAMBRIA + BRITTANY HAAS › 9 pm › Toad, 1920 Mass Ave, Cambridge › 617.497.4950 or toadcambridge.com
BOOKKEEPER + BIG GIRL DANGER + I RECKON + OLD HAT › Precinct, 70 Union Sq, Somerville › 617.623.9211 or precinctbar.com
DADA › 8 pm › Wilbur Theatre, 246 Tremont St, Boston › $23 › 617.248.9700 or ticketmaster.com
DAVID CORREY › 7 pm › Middle East Downstairs, 480 Mass Ave, Cambridge › $15-$50 › 617.864.EAST or ticketweb.com
DOCTOR T AND THE OUTPOST BAND › 8 pm › Outpost 186, 186 1/2 Hampshire St, Cambridge › $10 › 617.876.0860 or zeitgeistoutpost.org
DOMESTIC ARTILLERY + THE MERCY CASE + BREEDING MORTALITY + THE GRAVE REVIEWS › 4 pm › Midway Café, 3496 Washington St, Jamaica Plain › 617.524.9038 or midwaycafe.com
THE DRUNK NUNS + DAVE WELLS + THE ESCHATONES + THE HIDEOUT › 1 pm › O'Brien's, 3 Harvard Ave, Allston › $7 › 617.782.6245 or obrienspubboston.com
JILLIAN JENSEN + FIRST THINGS FIRST + BENJAMIN LEMIEUX + POPALERT + MACAYLA › 1 pm › Middle East Upstairs, 472 Mass Ave, Cambridge › $15-$50 › 617.864.EAST or ticketweb.com
"LOVENHIPHOP SOIREE" › With Reks + Edog + Jtronis + Coolidge Road + DJ Alcide › 8 pm › Church of Boston, 69 Kilmarnock St, Boston › $10 singles, $15 couples › 617.236.7600 or churchofboston.com
MAROON 5 + NEON TREES + OWL CITY › 7:30 pm › Verizon Wireless Arena, 555 Elm St, Manchester, NH › Sold Out › 800.745.3000 or verizonwirelessarena.com
MESHUGGAH + ANIMALS AS LEADERS + INTRONAUT › 7:30 pm › House of Blues, 15 Lansdowne St, Boston › $23-$25 › 888.693.2583
"MMMMAVEN GRADUATION PARTY" › 10 pm › ZuZu, 474 Mass Ave, Cambridge › Free › 617.864.3278 or zuzubar.com
SEAN OG + THE PRIMARY OTHERS + TOM BIANCHI & FRIENDS › 8 pm › Burren, 247 Elm St, Somerville › 617.776.6896 or burren.com
SWEET REMAINS › 8 pm › Club Passim, 47 Palmer St, Cambridge › $16-$18 › 617.492.7679 or clubpassim.com
TAN VAMPIRES + BEAR LANGUAGE + OLD ABRAM BROWN + TRISTAN OMAND › 8 pm › Middle East Upstairs, 472 Mass Ave, Cambridge › $10 › 617.864.EAST or ticketweb.com
TEXAS IS THE REASON + TITLE FIGHT › 8 pm › Paradise Rock Club, 967 Comm Ave, Boston › $20 › 617.562.8800 or ticketmaster.com

MONDAY 18

AKIRA ISHIGURO + BEAUTIFUL ROUND › 8 pm › Beehive, 541 Tremont St, Boston › 617.423.0069 or beehiveboston.com
ANTONIO + YUNG T › 7 pm › Middle East Downstairs, 480 Mass Ave, Cambridge › $10 › 617.864.3278 or ticketweb.com
ASTRONOMER + JACK BURTON VS DAVID LOPAN + DRY SOCKETS › 8 pm › O'Brien's, 3 Harvard Ave, Allston › $7 › 617.782.6245 or obrienspubboston.com
THE FROST HEAVES + INDIANA HANDSHAKE + THE MILLING GOWNS › 9 pm › T.T. the Bear's Place, 10 Brookline St, Cambridge › $7 › 617.492.2327 or ticketweb.com
JOE PUG + BHI BHIMAN › 9 pm › Brighton Music Hall, 158 Brighton Ave, Allston › $12-$14 › 617.779.0140 or ticketmaster.com
MOONTOWERS + CRY GUY + SKINNY BONES › 10 pm › ZuZu, 474 Mass Ave, Cambridge › Free › 617.864.3278 or zuzubar.com
U.S. GIRLS + SLIM TWIG + UNDERWATER BEAR BALLET + MILK › 8 pm › Middle East Upstairs, 472 Mass Ave, Cambridge › $10 › 617.864.EAST or ticketweb.com

TUESDAY 19

ANDY CAMBRIA + BRITTANY HAAS + THREE TALL PINES › 8:30 pm › Cantab Lounge, 738 Mass Ave, Cambridge › 617.354.2685 or cantab-lounge.com
BAD BOOKS + THE FRONT BOTTOMS + WEATHERBOX › 7 pm › The Sinclair, 52 Church St, Cambridge › $15.50 › 617.451.7700 or ticketmaster.com
BRIAN THOMAS + ALEX LEE-CLARK BIG BAND › 7 pm › Ryles, 212 Hampshire St, Cambridge › $10 › 617.876.9330 or rylesjazz.com
DUKE LEVINE + JENNIFER KIMBALL + SINGERS & STRINGS › 10 pm › Lizard Lounge, 1667 Mass Ave, Cambridge › $12 › 617.547.0759 or lizardloungeclub.com
ERIN HARPE AND THE DELTA SWINGERS + GOODNIGHT, TEXAS + LARCENIST + BROWN BEARD › 8 pm › Middle East Upstairs, 472 Mass Ave, Cambridge › $10 › 617.864.EAST or ticketweb.com
JACKSON WARGO + HOLLY MCGARRY + GREY SEASON + DAMN TALL BUILDINGS › 8 pm › Midway Café, 3496 Washington St, Jamaica Plain › $8 › 617.524.9038 or midwaycafe.com
MATT THE ELECTRICIAN + NELS ANDREWS › 8 pm › Club Passim, 47 Palmer St, Cambridge › $13-$15 › 617.492.7679 or clubpassim.com
SNOWDEN + BIG BIG BUILDINGS › 8:30 pm › T.T. the Bear's Place, 10 Brookline St, Cambridge › $10 › 617.492.2327 or ticketweb.com
SOLANGE › 8 pm › Paradise Rock Club, 967 Comm Ave, Boston › $20 › 617.562.8800 or ticketmaster.com
VEKTOR + VAPORIZER + SCAPHISM + LED TO THE GRAVE › 9 pm › Great Scott, 1222 Comm Ave, Allston › $10 › 617.566.9014 or ticketweb.com
YANI BATTEAU + THE STYLES › 8 pm › Johnny D's, 17 Holland St, Somerville › $10 › 617.776.2004 or johnnyds.com
"ZUESDAY QUEER DANCE PARTY" › With DJ Leah V. & Black Adonis › 10 pm › ZuZu, 474 Mass Ave, Cambridge › $3 › 617.864.3278 or ticketmaster.com/venue/8547

WEDNESDAY 20

"BEAT RESEARCH" › With DJ Dayglow + DJ Chadley + DJ Pace + DJ Flack › 9:30 pm › Good Life, 28 Kingston St, Boston › 617.451.2622 or goodlifebar.com
BOSNIAN RAINBOWS + MARRIAGES › 9 pm › Brighton Music Hall, 158 Brighton Ave, Allston › $16-$18 › 617.779.0140 or ticketmaster.com
CALL ME ANYTHING + ALLSTAR WEEKEND + BENEATH THE SUN + CUTE IS WHAT WE AIM FOR + TIFFANY ALVORD › 7 pm › House of Blues, 15 Lansdowne St, Boston › $20-$70 › 888.693.2583
CLAUDIO RAGAZZI QUARTET + CRQ › 9 pm › Ryles, 212 Hampshire St, Cambridge › $10 › 617.876.9330 or rylesjazz.com
THE DIVA JAZZ ORCHESTRA › 8 pm › Scullers, 400 Soldiers Field Rd, Cambridge › $30 › 617.783.0090 or scullersjazz.com
ENDATION + SUN OF SOUND + THE RICE CAKES + MADAME PSYCHOSIS › 9 pm › T.T. the Bear's Place, 10 Brookline St, Cambridge › $8 › 617.492.2327 or ticketweb.com
"FREAK FLAG DJ NIGHT" › 10 pm › ZuZu, 474 Mass Ave, Cambridge › Free › 617.864.3278 or zuzubar.com
>> LIVE MUSIC on p 60

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SAT 2/16 ALL AGES 1PM THE VERSA CONTRAST
SUN 2/17 TAN VAMPIRES BEAR LANGUAGE OLD ABRAM BROWN, TRISTAN OMAND
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ARTS & EVENTS ::

« LIVE MUSIC from p 59

KATIE TRAUTZ + NEW FOUNDRY + RUSTY BELLE › 8 pm › Club Passim, 47 Palmer St, Cambridge › $10-$12 › 617.492.7679 or clubpassim.com

MATT MURPHY & ADAM HAUT + MATT EVANS + SHIKSA + CHRISTINE ATTURIO › 8 pm › O'Brien's, 3 Harvard Ave, Allston › $5 › 617.782.6245 or obrienspubboston.com

PSYMBIONIC + ENCANTI + OF THE TREES › 10 pm › Wonder Bar, 186 Harvard Ave, Allston › $5 › 617.351.2665 or wonderbarboston.com

"TONY SPAULDING BENEFIT CONCERT" › 7 pm › Middle East Upstairs, 472 Mass Ave, Cambridge › $10 › 617.864.EAST or ticketweb.com

"TWERK IT FOR TWO CAUSES!" › With @lil internet + Voltran + Uncle Boongy and His Bufu Nephews + DJ No Dubstep › 9 pm › Great Scott, 1222 Comm Ave, Allston › 617.566.9014 or ticketweb.com

WAKE OWL + ANDY SHAUF + DJ CARBO › 8 pm › Café 939, 939 Boylston St, Boston › $8-$10 › 617.747.6038 or ticketmaster.com

YORON ISRAEL & HIGH STANDARDS › 7:30 pm › Regattabar, 1 Bennett St, Charles Hotel, Cambridge › $18 › 617.661.5000 or regattabarjazz.com

THURSDAY 21

ABAKUS › 9 pm › Brighton Music Hall, 158 Brighton Ave, Allston › $13-$15 › 617.779.0140 or ticketmaster.com

ALI AMR GROUP › 7:30 pm › Regattabar, 1 Bennett St, Charles Hotel, Cambridge › $12-$16 › 617.661.5000 or regattabarjazz.com

ELAN TROTMAN › 8 pm › Scullers, 400 Soldiers Field Rd, Cambridge › $25 › 617.783.0090 or scullersjazz.com

ENSLAVED + PALLBEARER + ANVIENT VVISDOM › 7 pm › The Sinclair, 52 Church St, Cambridge › $18; $16.50 advance › 617.451.7700 or ticketmaster.com

HO-AG + HALLELUJAH THE HILLS + DEAR LEADER › Oberon, 2 Arrow St, Cambridge › 866.811.4111 or cluboberon.com

THE SPINTO BAND + YALE, MASSACHUSETTS + NASSY › 9 pm › Great Scott, 1222 Comm Ave, Allston › $10 › 617.566.9014 or ticketweb.com

THE GROWNUP NOISE + FREEDY JOHNSTON + GOLDEN BLOOM › 8 pm › Middle East Upstairs, 472 Mass Ave, Cambridge › $9 › 617.864.EAST or ticketweb.com

"RUDE SOUNDS" › With DJ Nathan & Dandy Dan › 10:30 pm › ZuZu, 474 Mass Ave, Cambridge › Free › 617.864.3278 or zuzubar.com

SHADOW THERAPY + A KING IN WAIT + IT'S A WONDERFUL KNIFE + THE CLIQUE › Radio Upstairs, 379 Somerville Ave, Somerville › 617.764.0005 or radiobarunion.com

VATTNET VISKAR + LIVVER + THE UNDER + GREAT AMERICAN GHOST › 8 pm › O'Brien's, 3 Harvard Ave, Allston › $7 › 617.782.6245 or obrienspubboston.com

YOUNG ADULTS + THE SUICIDE DOLLS + EARTHQUAKE PARTY! + SOCCER MOM › 8:30 pm › T.T. the Bear's Place, 10 Brookline St, Cambridge › $8 › 617.492.2327 or ticketweb.com

PHX PICKS >> JAZZ & WORLD

THU 14

• **APRIL HALL** On her new album of duos, *Room for Two* (Bee Boy Records), singer April Hall picks great material from both the more and less obvious reaches of the Great American Songbook and elsewhere ("Honeysuckle Rose," "Black Coffee," "To Whom It May Concern"). Hall not only knows the songs musically, she knows what they mean, and she makes sure you hear every word. And, oh yeah, she swings. Maybe she'll do some duo work with the members of her excellent band at this special Valentine's show: saxophonist Tom Hall, pianist Tim Ray, bassist Marty Ballou, and drummer Les Harris Jr.
Regattabar, Charles Hotel, 1 Bennett St, Cambridge :: 7:30 pm :: $20 :: 617.395.7757 or regattabarjazz.com

FRI 15

• **CATHERINE RUSSELL** Former back-up singer Catherine Russell (David Bowie, Paul Simon, Steely Dan) has been making waves with her mix of "vintage" ('20s-'60s) jazz, blues, and gospel since her solo debut *Cat* in 2006. She sings with uncommon warmth and authority (hey, her daddy Luis was Louis Armstrong's music director) and a point of view at once innocent and wised up. Another bit of context for her sound: her version of "Crazy Blues" was picked up by *Boardwalk Empire*.
Scullers, DoubleTree Guest Suites Hotel, 400 Soldiers Field Road, Boston :: 8 pm + 10 pm :: $25 :: 617.562.4111 or scullersjazz.com

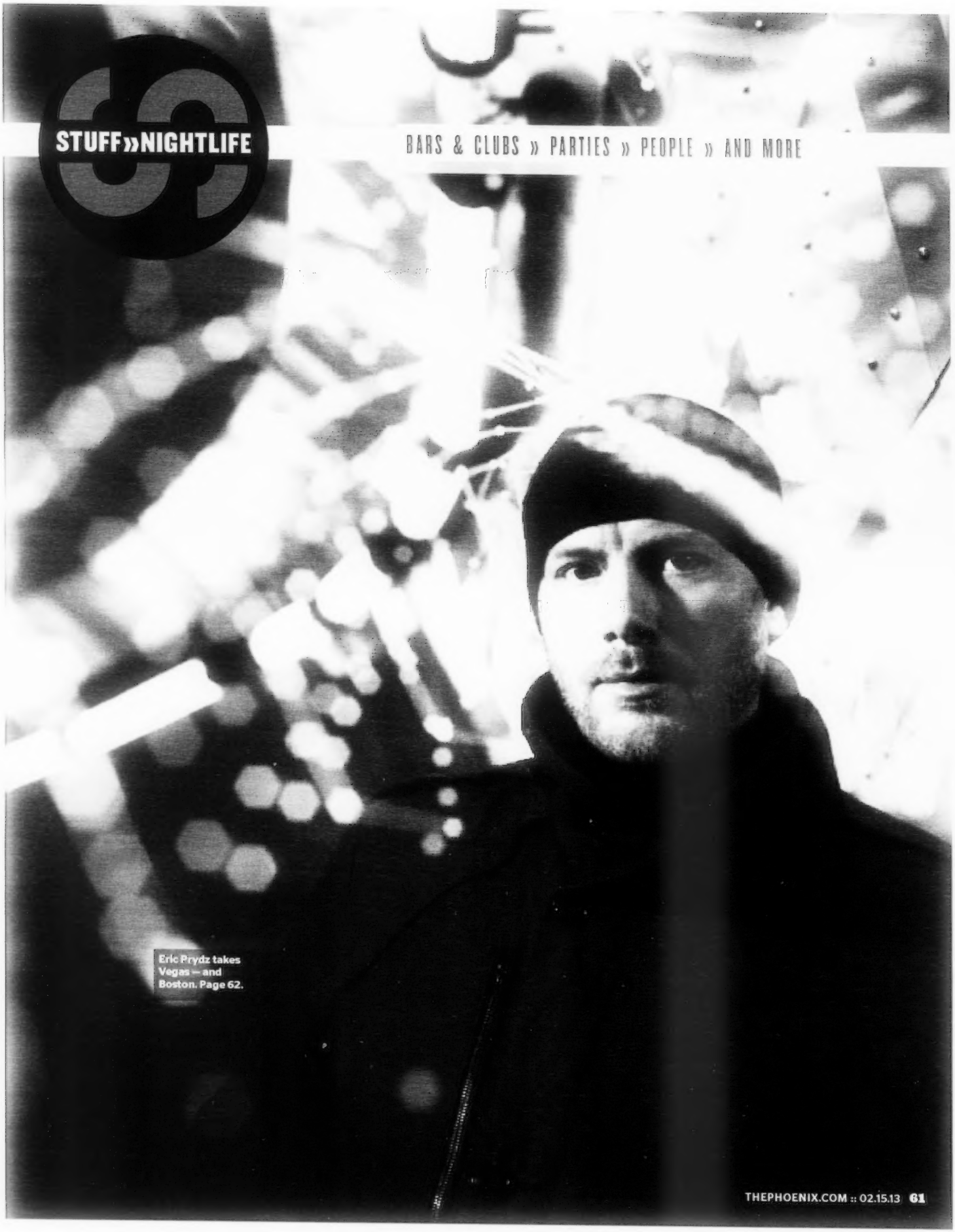
SAT 16

• **KEVIN HARRIS PROJECT** Kentucky-born pianist and composer Kevin Harris began his musical life playing in church, so gospel and the blues are never far below the surface of his soulful, unfailingly appealing playing and writing. The New England Conservatory grad and current Berklee prof celebrates the release of *Museum, Vol. 1* with a great band: tenor sax Rick DiMuzio, bassist Kendall Eddy, drummer Steve Langone, and special guest alto saxophonist Greg Osby. (Read Jon Garelick's interview with Harris at thePhoenix.com/jazz.)

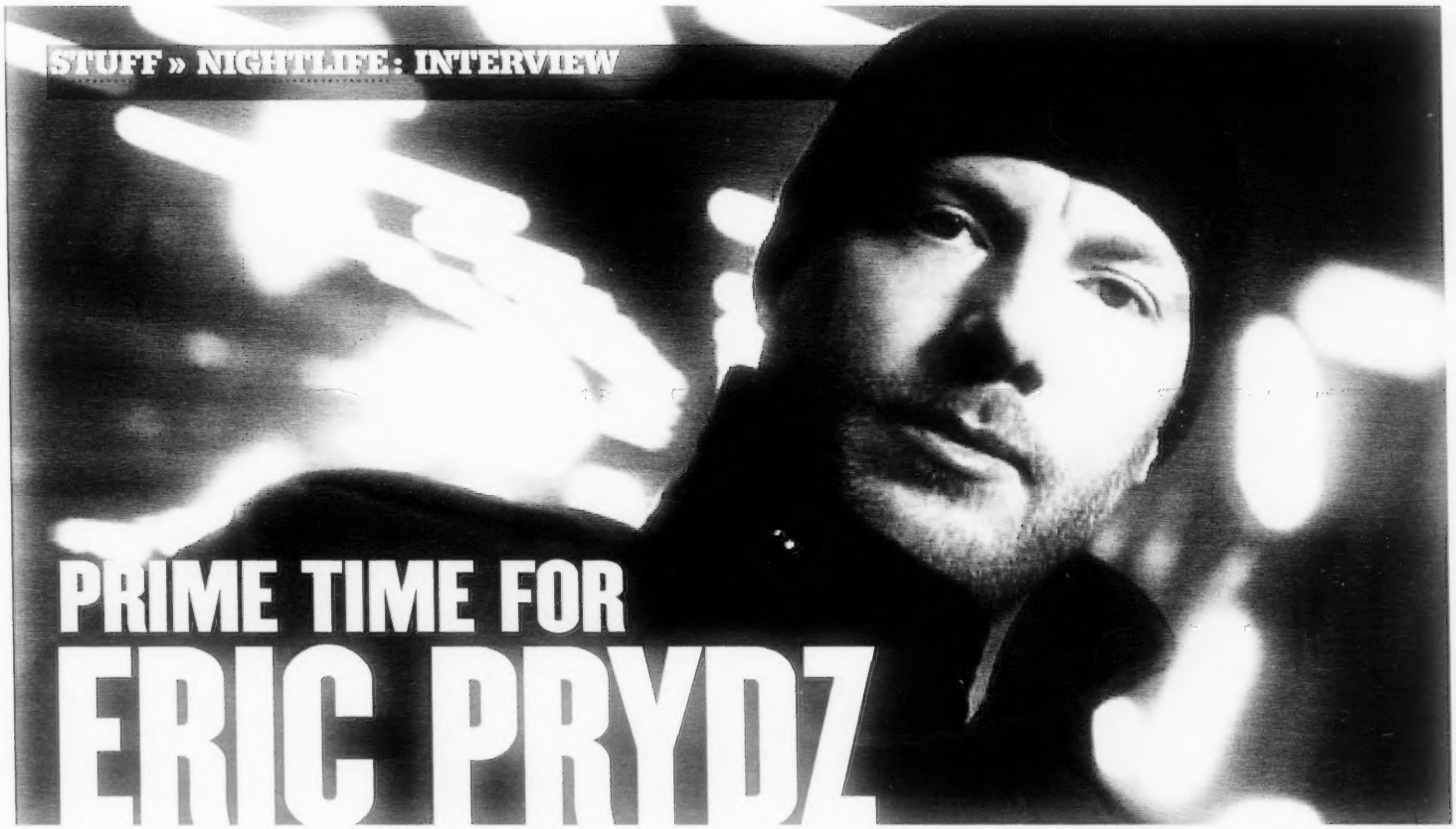
Regattabar, Charles Hotel, 1 Bennett St, Cambridge :: 7:30 pm :: $20 :: 617.395.7757 or regattabarjazz.com

WED 20

• **CLAUDIO RAGAZZI** One of the under-acknowledged masters of the Boston scene, Argentine-born guitarist Claudio Ragazzi has assembled a crew of heavyweights to give jazz flight to the many and varied folkloric dance forms of Argentina and Uruguay: pianist Nando Michelin, bassist Fernando Huergo, and drummer Franco Pinna.
Ryles, 212 Hampshire St, Cambridge :: 9 pm :: $10 :: 617.876.9330 or ryles.com



Eric Prydz takes Vegas — and Boston. Page 62.



PRIME TIME FOR ERIC PRYDZ

an underground EDM draw a crowd in the gaudy, Top 40–oriented Las Vegas club scene? DJ/producer Eric Prydz is betting on it. Though he's the man behind the once-inescapable dance hit "Call on Me" (which yielded that still-unforgettable video featuring horny aerobicizers), Prydz takes a less-poppy, more-provocative approach for his highly improvised sets. It works. He's basking in the glow of a Grammy nomination, the spotlight of April's Coachella lineup, and the sunshine of Los Angeles, where the Swedish-born DJ recently moved. This month, he launches the dark, atmospheric party Black Dice, his first American residency, at Vegas's Wynn — and he's still finding time to hit Boston's PRIME Nightclub at Umbria Prime on Saturday, February 16. (Advance passes are sold out, so show up well before his 10 pm set to score day-of tickets.) We called on him to find out, among other things, just how this famously plane-phobic DJ will get here.

PRYDZ @ PRIME
295 FRANKLIN ST, BOSTON ■ FEBRUARY 16 ■ 10 PM ■ $50 ■ UMBRIAPRIME.COM OR 617.800.3604

You visited Boston last year. Thoughts? It's a great city. It wasn't what I expected. It felt like a mix between the cool parts of New York and Europe — Amsterdam, maybe — with all the low older buildings. It's a cultured place with sophisticated people.

You know our clubs close at two, right? I love that. Sounds great to me! [*Laughs*] In Ibiza, it's like, "What's my set time? I go on at five and spin until nine in the morning? Okay." I lived in London for eight years. Things were similar. Pubs close at 11 or 12, so people go out early, get pissed, are in bed at half past nine, and the next day they do it again.

What's the concept of Black Dice? It's about turning Vegas on its head. Las Vegas is known for glamour. You think: gold, bright colors, over-the-top. We want to bring that European warehouse feel, with a Vegas twist. There hasn't really been a place for that. The last four years, everything has been very commercial, music-wise. . . . [This] is all about the music — not going out to drink champagne and flirt.

What artists are inspiring you now? Young bedroom producers sitting at home, making forward-thinking music. . . . I try to put them in the limelight as much as I can, incorporating unreleased demos through my radio show or performances.

Where is your sound going? If I feel something is really trendy, I go in the opposite direction. Why write a book someone else has already written? I want my own story. It's all about sounding fresh. I make the music that is missing in my record box. Sometimes I make new music: one or two new tracks, just hours before a show — because it's what I want to play tonight.

From Europe to LA, Vegas, Boston — how does someone afraid to fly travel so much? Obviously I flew here from Europe, but it's not a pleasant process. Now I do it old-school, with a nice big tour bus. We're on the road for hours. But it's more time for music; I have a small studio setup and a big-screen with video games.

Nice way to see the States! And the drivers have such funny stories. They've been doing it for years for big rappers and big rock bands: Poison, Iron Maiden. I remember one driver turned around and yelled, "You alive back there?" It was so quiet! He's used to five hookers doing coke and people flying off their heads. We're sitting there quietly with headphones on, a bunch of geeks with laptops.

_SCOTT KEARNAN

In nightlife, the next big thing isn't always the next best thing. (See: dubstep.) But "farm to disco" dining is a concept we fully endorse. It's gained a foothold in Austin's food scene; Boston may not be far behind. Exhibit A: Rising Sun Tavern, a new pop-up dinner series from the team behind Staff Meal, the late but lauded food truck. District Lounge is hosting Rising Sun's Asian fusion menus, like this week's Izakaya meets tavern "noodle house" event, on select Thursday, Friday, and Saturday nights. (Visit risingsuntavern.com for upcoming dates.) Best of all, you can stick around and burn newly consumed calories on District's dance floor — because farm to treadmill will never catch on.

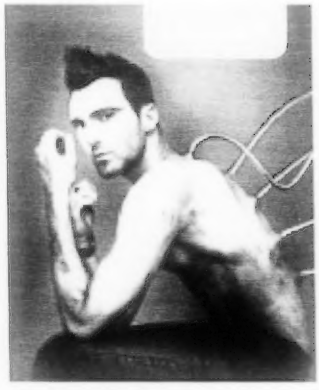
_SK

District

CLUB NIGHTS

BIJOU NIGHTCLUB & LOUNGE › Boston › House/Hip hop › "Bijou Thursdays"
BOND › Boston › 9 pm › House › "Taste Thursdays" with Joe Bermudez + Greg Pic
DOWN ULTRA LOUNGE › Boston › 10 pm › House/EDM › "Hype Nightlife Presents" with DJ Bamboora
EMERALD LOUNGE AT REVERE HOTEL › Boston › House/Top 40 › DJ Enferno
ESTATE › Boston › 10 pm › Top 40/Hip-Hop › "Glamlife Thursdays"
GEM RESTAURANT & LOUNGE › Boston › 10 pm › Top 40 › East Coast Nightlife Presents"
M BAR & LOUNGE › Boston › 9 pm › House › "Lotus Thursdays" with DJ Edward Grant Stuart + DJ Felix Cutillo
MIDDLESEX LOUNGE › Cambridge › EDM › "Make it New" with Jan Krueger
NAGA › Cambridge › 10 pm › Top 40/EDM/Latin › "Verve Thursdays"
NIX'S MATE › Boston › 7 pm › Top 40 › "Rotating Action" with DJ Action Jackson + DJ Matty D
PHOENIX LANDING › Cambridge › 10 pm › Drum n' Bass › "Elements" with Crook & Lenore
RAMROD › Boston › 10 pm › House › "Trainwreck Thursdays" with DJ Brian Derrick
RUMOR › Boston › 10 pm › House/EDM/Hip-Hop › "Rumor Thursday Sessions" with DJ Tuk Yamashita › 11 pm › Thursday Sessions
STORYVILLE › Boston › 10 pm › House › "Storyville Thursdays" with DJ Costa

BIJOU NIGHTCLUB & LOUNGE › Boston › 10 pm › Top 40/House › DUBFIRE + Wil Trahan
BOND › Boston › 10 pm › Top 40 › "Redemption Fridays"
DISTRICT › Boston › 10 pm › Latin › "Latin Fridays" with DJ Juan Madrid
DOWN ULTRA LOUNGE › Boston › 10 pm › House/Top 40/Hip-Hop › Dueling DJs
EMERALD LOUNGE AT REVERE HOTEL › Boston › 10 pm › Top 40 › DJ Kazz
ESTATE › Boston › 10 pm › House › "Estate Fridays" with DJ Tristan Garner
GEM RESTAURANT & LOUNGE › Boston › 10 pm › House › DJ Costa
GREATEST BAR › Boston › 9 pm › Top 40 › "Dirty Water Fridays"
GUILT › Boston › 10 pm › House/EDM › "Queer Fridays"
GYPSY BAR › Boston › 10 pm › House › "Insta-Party Fridays"
HOUSE OF BLUES › Boston › 7:30 pm › Big Gigantic
HURRICANE O'REILLY'S › Boston › 10 pm › Top 40 › "Hurricane Fridays"



Tristan Garner is at Estate.

JULEP BAR › Boston › House/Top 40/Hip-Hop › DJ Chino
MIDDLESEX LOUNGE › Cambridge › EDM/Hip-Hop/Mash-Ups › BrekOne
NIX'S MATE › Boston › 8 pm › Top 40 › "Nix's at Night"
PHOENIX LANDING › Cambridge › 10 pm › Top 40 › "Pretty Young Thing" with DJ Vinny
ROYALE › Boston › 10 pm › House/Electro/Disco › "Full on Fridays"
RUMOR › Boston › 10 pm › Top 40/Mash-Ups › "Touch Fridays" with DJ Dres + DJ Hectik + DJ Lus
UMBRIA PRIME › Boston › 10 pm › House › "VIP Fridays"
VENU › Boston › 11 pm › EDM/Hip-Hop/House › "Venu Fridays"
WEST END JOHNNIE'S › Boston › 10 pm › Top 40s/House/Mash-Ups [upstairs] + 90s [downstairs] › "Showtime Fridays"

BIJOU NIGHTCLUB & LOUNGE › Boston › 10 pm › House/Hip-Hop › "Bijou Saturdays"
BOND › Boston › 10 pm › House › "Flaunt Saturdays"
CURE LOUNGE › Boston › 10 pm › Top 40/House/Rock/Pop/Hip-Hop › "Saturdays at Cure" with rotating DJs Hectik + DJ 7L + Brek One + DJ Theo A + DJ Frank White
DISTRICT › Boston › 10 pm › Mash-Ups › "Status Saturdays" with DJ Cootz
DOWN ULTRA LOUNGE › Boston › 10 pm › House/Top 40/Hip-Hop › Dueling DJs
EMERALD LOUNGE AT REVERE HOTEL › Boston › Top 40 › DJ Hevan
ESTATE › Boston › 10 pm › Top 40/Mash-Ups › "VIP Access Saturdays" with DJ Scene
GEM RESTAURANT & LOUNGE › Boston › 10 pm › House/Top 40 › "East Coast Nightlife Presents" with DJ Jacques Dumas
JULEP BAR › Boston › DJ Soulo + DJ Obie
MIDDLESEX LOUNGE › Cambridge › Top 40/Mash-Ups/EDM › DJ Kon
NIX'S MATE › Boston › 10 pm › House › "Nix's at Night" with DJ Dirty Dek
PHOENIX LANDING › Cambridge › 10 pm › 80s/90s/One Hit Wonders › "Boom Boom Room" with DJ Vinny
RAMROD › Boston › 10 pm › Punk › "Loud!" with DJ Ghost + DJ Jonah Laze
RISE › Boston › 1 am › Yousef + Mike Swells + Asho & Nico
RUMOR › Boston › 10 pm › House/Hip-Hop/EDM › "Rumor Saturdays" with DJ Roger M + DJ JC
STORYVILLE › Boston › 10 pm › Top 40 › "Storyville Saturdays "
UMBRIA PRIME › Boston › 10 pm › House/Hip-Hop/EDM › "Gossip Saturdays" with Eric Prydz
VENU › Boston › Top 40/Mash-Ups/Latin › "Entourage Saturdays" › 10 pm › Entourage Saturdays

CURE LOUNGE › Boston › 10 pm › Hip-Hop/International House › "Industry Sundays" with DJ Hectik
EMERALD LOUNGE AT REVERE HOTEL › Boston › 9 pm › Old School Hip Hop/R&B › "Svedka Sundays: Industry Night" with DJ Inkognito
MIDDLESEX LOUNGE › Cambridge › EDM/Top 40 › "Sunday Night Hook Up" with Alan Manzi + Randy Deshias + Patrick Barry
PHOENIX LANDING › Cambridge › 10 pm › Dubstep/EDM/House/Techno › "The Drop"
RAMROD › Boston › 10 pm › House/Dance › "Dance!" with DJ George Pappas
RUMOR › Boston › 10 pm › Hip-Hop › "Tilt Sunday" with Supa DJ JKool + DJ Jack Frost + DJ Blackout + DJ Kojak

MINIBAR › Boston › 10 pm › Top 40s › "Mini Bar Mondays"
PHOENIX LANDING › Cambridge › 10 pm › Roots/Reggae/Dancehall › "Makka Monday" with Voyager 01 + DJ Uppercut
RAMROD › Boston › 10 pm › Retro/90s/Glam › "The Attic" with DJ Kuro

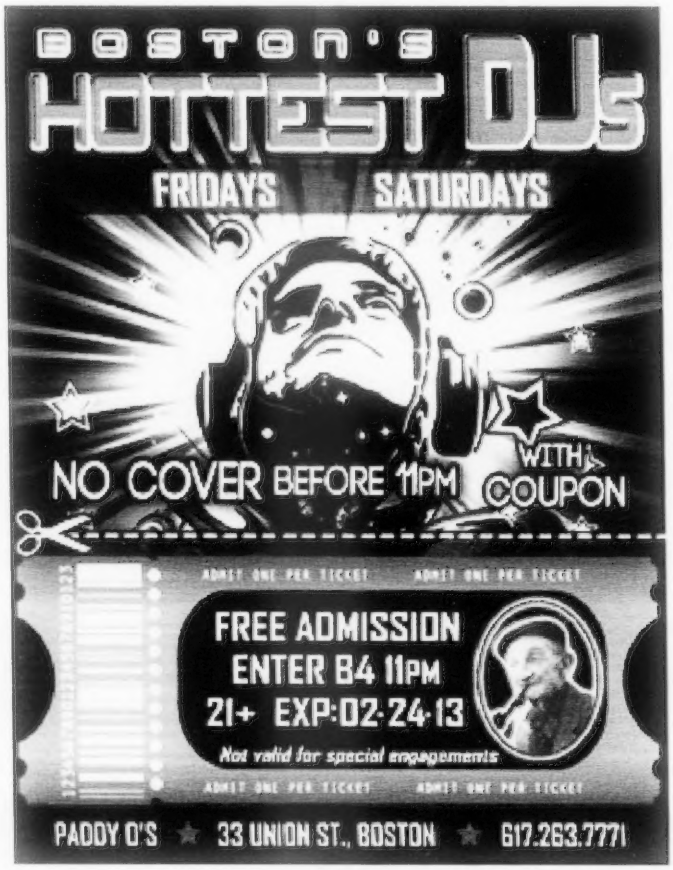
BIJOU NIGHTCLUB & LOUNGE › Boston › 10 pm › ED/House/Top 40/Mash-Ups › "Generation Wild Tour 2013" with Deniz Koyu + Danny Avila + dBerrie + Mikael Weermets
MINIBAR › Boston › 10 pm › 90s/House › "Mini Bar Tuesdays"
NAGA › Cambridge › 10 pm › Top 40/House › "Tabu Tuesdays"
RAMROD › Boston › 10 pm › Punk › "Punk Night" with DJ Ghost
RUMOR › Boston › 10 pm › Top 40 › "Evolution Tuesdays" with DJ Hectik

BRAHMIN AMERICAN CUISINE AND COCKTAILS › Boston › House › "F"mous Wednesdays" with RoksonRoks
DISTRICT › Boston › 10 pm › Top 40/Mash-Ups/Hip-Hop › "Classic Wednesdays" with DJ Tanno
GREATEST BAR › Boston › 9:30 pm › Top 40 › "Wild Wednesdays"
RAMROD › Boston › 10 pm › House/Dance › "Dance!" with DJ George Pappas

MORE CLUBS AND COMEDY AT THEPHOENIX.COM/EVENTS

Nick Offerman has two shows at the Wilbur Theatre on February 16 [check out our "Back Talk" Q&A on page 66].

For tons more to do, point your phone to m.thePhoenix.com



» At [illegible] at Space with a Soul

[illegible] the nonprofit's Boston Young Professionals Board decided to celebrate in true '20s fashion with a Gatsby-themed gala. Never ones to miss a chance at retro debauchery, we put on our dancing shoes and headed to Fort Point, where we followed some flappers across a nondescript lobby, into an elevator, and through a maze of hallways to a tucked-away ballroom where swing music blared and giggle water flowed. Gents looked dapper in vests and caps, and ladies looked like the bee's knees in beaded dresses and miles of pearls. Aside from throwing an epic party, the YPB raised $18,000 for Jumpstart, which helps pre-school children in low-income neighborhoods develop key language and literacy skills. For more information, visit jstart.org.

Top: Sara Grice; the scene; Eric Greenberg, Matt Javitch, and Jay Myers
Clockwise from above left: the dance floor; Kofi Thomas; Annalisa Amicangelo; Joanna Balzer; Rachel Offenburg, Jacky Sawyer, Nina Louzzi, and Katy Sawyer

MORE PARTIES! AT THEPHOENIX.COM/PARTIES. SEE YOU OUT THERE!

JAN

SINGER IN JAN MARIE AND THE MEAN REDS

Ready-to-wear really isn't her thing. Jan Marie customized her entire outfit, cutting the sleeves off a frothy mint-green dress from the Garment District and sewing them back on in a new style. She also made the belt and the headpiece.

Performing everything from Dolly Parton to Beyoncé, her band plays regularly at Boston Swing Central and travels as far as Minneapolis and Montreal — but that night they got the local crowd jiving in their flapper finery.

When she's not on stage, her style is usually vintage-inspired, though she relates more to fashions of the 1940s through the '60s than those of the roaring '20s. She loves pinstripes and T-strap shoes, stocking her closet with finds from vintage markets and Goodwill.

Jan Marie isn't afraid to work for her wardrobe: she first laid eyes on her beautiful crystal necklace at the Cambridge Antique Market and stalked it for five months, finally persuading the owner to break up the set it was a part of and sell it to her.

—RENATA CERTO-WARE

NIGHTLIFE » STUFF

PROMOTION

BOND FRIDAYS

PHOTOS BY BOBBY SHAAR

TO SEE MORE PICTURES GO TO THEPHOENIXONLINE/PARTIES

MORE OFFERMAN! NICK OFFERMAN IS AT THE WILBUR THEATRE ON FEBRUARY 15. TO READ MORE OF THIS INTERVIEW, GO TO THEPHOENIX.COM

BY ALEXANDRA CAVALLO

Is Ron Swanson the manliest character on TV right now? The affable curmudgeon of NBC's *Parks and Recreation* loves eating things made out of meat, making things out of wood, and keeping a stiff upper lip beneath a well-cultivated moustache. And so does Nick Offerman, the man who plays him. The actor, writer, and carpenter (check out his website at offermanwoodshop.com) is arguably one of the funniest parts of a show with a cast that includes comedy dynamos like Amy Poehler and Aziz Ansari (not to mention on-screen ex-wife and off-screen actual wife Megan Mullally), which is saying something. I got him on the line from the West Coast to talk a little (wood) shop and get a little weird.

"I'm not nearly as manly as Ron Swanson. I'm much more of a mincing ninny."

What's a typical date night for you and Megan look like? We're super boring. We read books together, or we love to do puzzles and play cards. We do a ton of cocaine and then just put puzzles together in a very intense way.

Seems like an efficient way to do a puzzle. It is. They really go by quickly!

You and Ron have a lot in common, like woodworking and eating meat.... The attributes of being a woodworker and enjoying meat definitely came from me, but the writers have done a masterful job of holding a magnifying glass up to them and making them really funny. I'm not nearly as manly as Ron Swanson. I'm much more of a mincing ninny.

Do you think you'll build your own coffin, when the time comes? If I end up wanting to be buried, then I'd love to build my own coffin, but right now I'm angling for a Viking funeral where all of your friends and loved ones have a party on a cliff by the ocean around a big bonfire. You're set adrift on a ship that I will build, into the sunset, and just as you reach the far range, all of the guests light flaming arrows from the funeral pyre and fire them. They catch the sails of your ship on fire, and you go up in flames as you disappear over the horizon into the sunset.

You're known for your manly moustache. What are your best tips for growing one? Uh, don't shave. Also, I would send them outside to split a couple of cords of firewood with a sledgehammer and a wedge. Even if that didn't work, I'd get my firewood cut.

Other than yourself, who do you consider to be some of the best-mustachioed men in the business? There's that Mario guy from the videogame world. He had a pretty bushy one. Tom Selleck, of course, he is the most beautifully whiskered man in this or any century. And Wilford Brimley. A noble man, a patrician!

Who in the biz could benefit from growing one? I think if Justin Bieber wanted to become popular, he might try a moustache.

A friend of mine told me to challenge you to a staring contest. Obviously we can't make that happen over the phone, but do you feel confident that you could have won? Yeah, I've kind of had to quit doing them because I've gotten so bored with making people cry and crumble to the ground. I think I would spare you the indignity of that crushing defeat. [*Giggles.*]

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